

780.5

v. 50 pt. 2

MUSICAL AMERICA

VOL. L. No. 12

JULY, 1930

Founded in 1898 by JOHN C. FREUND

Edited by A. WALTER KRAMER

GATTI-CASAZZA ANNOUNCES PLANS FOR NEXT SEASON

Metropolitan's General Manager, Re-engaged for Five Years, Makes Public Names of New Singers and Additions to Repertoire on Eve of Departure for Europe—Eight Artists and Eight Operas Will Be Added Next Year

BEFORE leaving for Europe on June 18, General Manager Giulio Gatti-Casazza of the Metropolitan made his customary primary announcement of plans for the coming year. Mr. Gatti-Casazza's contract with the organization, which ended this year for the twenty-second season, has been renewed until 1935.

During the coming season there will be eight revivals and novelties. One of these, "Peter Ibbetson" by Deems Taylor, after the novel of the same name by George du Maurier, will have its world premiere. Two will be heard for the first time in America. These are Moussorgsky's "The Fair at Sorochinsk" after a story of the same name by Gogol, and the other "Le Preziosie Ridicole," a one-act piece with a libretto by Arturo Rossato after Moliere's "Les Précieuses Ridicules" with music by Felice Lattuada. There will be revivals of Wagner's "Flying Dutchman," Mascagni's "Iris," Rossini's "William Tell" and Verdi's "Forza del Destino." The Russian opera and "William Tell" will all be sung in Italian.

A new departure will be made by the opera house in including an operetta in the regular repertoire. This will be von Suppé's "Boccaccio" with Maria Jeritza in the name-part. The dialogue of the work has been made into recitatives by Artur Bodanzky. The only other light operas ever heard in the house by the regular company were Johann Strauss's "Die Fledermaus" and "Der Zigeunerbaron" which were sung at benefits for the late Heinrich Conried, then manager of the opera house, in 1904 and 1905 respectively.

Mr. Taylor's opera, the libretto of which he has written himself in conjunction with Constance Collier, who acted the part of the Duchess of Towers in the dramatic version of the novel in 1917, is his second stage work, the first, "The King's Henchman," having been first given by the Metropolitan in 1927.

Important Russian Novelty

Moussorgsky left the score of "The Fair at Sorochinsk" uncompleted at his death in 1881. There are two completed versions in existence, the one to be used by the Metropolitan being by Tcherepnine, who orchestrated the entire work and where measures were

(Continued on page 5)



Notables at the Opening Concert in the Stadium: Adolph Lewisohn, Honorary Chairman of the Concerts, Congratulates Willem van Hoogstraten, Conductor. Left to Right: Mrs. Charles S. Guggenheimer, Chairman, Mr. Lewisohn, Mr. van Hoogstraten, and Walter W. Price, Member of the Board of Directors of the New York Philharmonic-Symphony

Philadelphia Launches Summer Concerts

PHILADELPHIA, July 8.—An audience of at least 12,000 heard the opening program in the Summer Concerts Association series by the Philadelphia Orchestra under Alexander Smallens last night, which dedicated the al fresco auditorium at Robin Hood Dell in Fairmount Park. The new convex shell, illuminated with a novel lighting system, has simple dignity. Evenly rising tiers of specially constructed benches give excellent sight of the players from every point. Acoustically the bowl is satisfactory with the exception of a few "dead spots."

Leopold Stokowski had planned to conduct the opening number of the first program, but this afternoon the Philadelphia Orchestra Association announced that he would be unable to leave his summer home in New Milford,

Conn., because of the illness of his wife. **Notables Make Addresses**

After the playing of the "Star Spangled Banner," led by Mr. Smallens, Dr. Herbert J. Tily, president of the Summer Concerts Association, Inc., presented the open-air stadium and the concert series to the city. He expressed gratitude to the many public-spirited citizens who by civic zeal and financial gifts made possible the project. He acknowledged the contributions of the Women's Committees of the Philadelphia Orchestra, led by Frances Wister; Eli Kirk Price and other members of the Fairmount Park Commission; the members of the Philadelphia Orchestra and the Musicians' Union, which abrogated rules as to minimum salaries and made possible a cooperative undertaking.

(Continued on page 15)

METROPOLITAN PLANS OPERA FOR SUBURBS

Test Performances to Be Given in White Plains Next December

As an experiment in a plan to institute regular seasons of opera in New York's suburbs, the Metropolitan Opera Company will give two performances next December in the new County Centre at White Plains, N. Y., according to announcements made recently by Otto H. Kahn, president of the opera company, and Mrs. Eugene Meyer, chairman of the Westchester County Recreation Commission.

Mr. Kahn was present at the opening in May of the County Centre, which was built at a cost of \$1,000,000, and was so impressed by the size of the audiences the festival drew and by the acoustics of the auditorium that he began the negotiations which have been consummated. If this winter's performances in White Plains prove successful, as it is forecast they will, a regular season there, similar to those Brooklyn and Philadelphia have enjoyed for more than twenty years, will be inaugurated the following year.

THIRTEENTH STADIUM SERIES OPENED IN N. Y.

Philharmonic - Symphony, Fresh from European Successes, Heard in Opening Concert Under Van Hoogstraten—Ravel's "Bolero," in First Hearing at Stadium, Is Feature—Adolph Lewisohn, Donor of Concerts, and Walter W. Price Speak at Opening Concert

THE New York Philharmonic-Symphony, back from its triumphal European tour, inaugurated its thirteenth season of summer concerts at the Lewisohn Stadium on Monday evening, July 7, under the baton of Willem van Hoogstraten.

For the first time in four years, rain did not mar the opening concert. Cloudless skies prevailed and light breezes tempered the summer heat. Consequently an audience of music lovers numbering between fourteen and fifteen thousand assembled to enjoy the well balanced program.

Mr. Van Hoogstraten, beginning his ninth consecutive season at the Stadium, was greeted enthusiastically on his appearance. In a brief speech he told of the achievements of the orchestra abroad and requested the audience to applaud the ensemble. The 111 musicians rose in response to the tribute and then played "The Star-Spangled Banner."

During the intermission Adolph Lewisohn, donor of the Stadium and honorary chairman of the concerts, read his annual address, in the course of which he said: "It is gratifying to note the ever-increasing audiences who avail themselves of this opportunity to enjoy music of the best quality amid these beautiful surroundings, at moderate prices. These concerts are a boon to music lovers and help greatly to make New York attractive in Summer."

Mr. Lewisohn was introduced by Walter W. Price, of the Stadium concerts committee, in an address which paid high tribute to the philanthropist. He also expressed appreciation for the work of Mrs. Charles S. Guggenheimer, chairman of the Stadium concerts, in making them a success. Mr. Lewisohn, who recently celebrated his eight-first birthday, followed his annual custom of giving a dinner at the Claremont and taking his many guests to the Stadium afterwards.

"Bolero" Is Novelty

There was a "first time" in the program in the Ravel "Bolero." The other pieces, all reliable items of the symphonic repertoire, were the "Meistersinger" Prelude, Strauss's "Till Eulenspiegel" and the Fifth Symphony by Tchaikovsky.

Mr. van Hoogstraten's success with his audience was complete. After Ravel's hot frankfurter, which im-

(Continued on page 10)

ITHACA HOLDS FESTIVAL

Chorus of 3000 Heard in Church Music in Talbott Programs

ITHACA, July 10.—Singing by a huge massed chorus, numbering approximately 3000 singers, was a feature of the Talbott Music Festival, which closed here on June 21. The festival, to be held annually, is named in honor of Mrs. Katherine A. Talbott, of Dayton, sponsor of the Dayton Westminster Choir, which will occupy a new choir school to be erected in this city. John Finley Williamson, conductor of the choir, led the large musical forces.

Two programs were given in the Schoellkopf Stadium at Cornell University by singers from choirs in some twenty-six cities of the East. The adult singers were augmented by junior and high school choirs from many cities.

Thirteen harpists, under the leadership of Maud Morgan, and six high school and church orchestras accompanied the singers.

It had been planned to give the programs instead during two days in the natural amphitheatre in Taughanock Falls State Park, near this city, under the sponsorship of the Finger Lakes Association. The festival marked the opening of the State Park, which includes 400 acres. The singers, representing forty-three communities in New York State, were heard in inspiring music under Dr. Williamson.

Deaf May Hear Music Through Teeth by New Device

ITHACA, July 10.—A device by which the deaf may listen to music through the teeth was exhibited recently by Dr. Frederick Bedell, professor of physics at Cornell University. Long, thin pieces of wood held between the teeth transmit inaudible vibrations when the sharp points at the other end are placed on a tiny metal disk, which forms a sort of receiver in Professor Bedell's device. The sound vibrations produced by the contrivance, which are especially powerful but of shorter length than ordinary sound waves, are transmitted directly to the auditory nerves through the bones. The inventor believes that the invention could be made practicable for use in concert halls and theatres.

Woman Appointed to Management of La Scala

MILAN, July 5.—For the first time in Italy, a woman has been made manager of a government-subsidized opera house. Anita Colombo, who directed the Italian portion of the recent tour of the New York Philharmonic, has been appointed to succeed the late Angelo Scandiani as manager of La Scala.

Russell Bennett Wins \$10,000 for Two Works in Victor Contest

LOS ANGELES, July 10.—Following the decision of the judges to divide the \$25,000 offered in the Victor Talking Machine Company's competition for a symphonic work by an American composer, Russell Bennett, of this city, has been awarded two prizes of \$5,000 each for his "Abraham Lincoln" Symphony and a work called "Sights and Sounds."

Russell Bennett (Left), One of the Prize Winners in the Victor Contest for American Compositions, Snapped with Louis Danz, Composer.



Mr. Bennett, though little known in America as a composer, has studied in Paris with Nadia Boulanger. Works for women's chorus by him have been given in New York at concerts of the Women's University Glee Club, Gerald

Reynolds, conductor. Mr. Bennett has been very active in recent years in orchestrating musical comedies for the New York stage, among them Jerome Kern's "Show Boat," a field in which he is recognized as highly gifted.

Gatti-Casazza and Rosina Galli Wed



Giulio Gatti-Casazza, General Manager of the Metropolitan Opera

GIULIO GATTI-CASAZZA, general manager of the Metropolitan Opera Company, and Rosina Galli, première danseuse and ballet mistress of that organization, were married in Jersey City on June 18, a few hours before sailing for Europe. Mr. Gatti's age was given as sixty and Miss Galli's as thirty-four. The marriage, unknown except to closest friends of the couple, was solemnized in St. Joseph's Roman Catholic Church, Monsignor John Duffy officiating. Only the necessary witnesses were present. After the ceremony Mr. and Mrs. Gatti-Casazza returned to New York and boarded the Cosulich liner Vulcania only a few minutes before sailing for the French Riviera.

This is Miss Galli's first marriage. Trained in the ballet school at La Scala, she came to America to join the forces of the Chicago Opera as première



Photos by Miskin

Rosina Galli, Former Première Danseuse of Metropolitan, Who Recently Became Mme. Gatti-Casazza

danseuse. She remained there several seasons and then joined the Metropolitan in a similar capacity. For several years her activities have been predominantly those of ballet mistress, with only occasional appearances as dancer. It is said that she has definitely retired from her dancing career, but will continue to act as arranger of ballets and general head of that department of the opera house activities.

Mr. Gatti was married to Mme. Frances Alda in New York, April 3, 1910. Mme. Alda obtained a divorce in Mexico City in 1928. The marriage was declared null by the arch-diocese of New York, which enabled Mr. Gatti and Miss Galli to have a religious ceremony according to the rites of the Roman Catholic Church.

Mr. and Mrs. Gatti-Casazza will remain in Europe until Oct. 3.

GUESTS FOR PHILADELPHIA

Noted Conductors to Appear in Summer Concert Series

PHILADELPHIA, July 10.—The Summer concert series by the Philadelphia Orchestra in Fairmont Park will enlist, in addition to Alexander Smallens, assistant conductor of the orchestra, a number of guests. Among these will be Albert Coates and Willem van Hoogstraten. Leopold Stokowski will return to conduct one concert. Ernest Knoch will conduct four concerts, in one of which Juliette Lippe, dramatic soprano, will be the soloist.

Karl Krueger, conductor of the Seattle Symphony, will appear as guest conductor late this month, following his engagement at the Hollywood Bowl. Another guest conductor will be Josef Pasternack.

Among the soloists will be Sophie Braslau, contralto; Paul Althouse, tenor, and Kathryn Meisle, contralto. Soloists who will assist in the presentation of Beethoven's Ninth Symphony, which is to be given on July 25 or 26, will be Jeanette Vreeland, soprano; Dorothea Flexer, contralto; Dan Gridley, tenor, and Nelson Eddy, baritone.

Son Born to the Kleibers

BERLIN, July 3.—A son was born today to Mr. and Mrs. Erich Kleiber. Mrs. Kleiber was formerly Ruth Goodrich of Los Angeles, Cal. Mr. Kleiber, general music director of the Berlin State Opera Unter den Linden, is to conduct the New York Philharmonic-Symphony Orchestra for six weeks in the coming season.

DETROIT HAS SAENGERFEST

Huge Choruses Take Part in Three-Day Festival

DETROIT, MICH., July 10.—Sponsored by the North American Singers' League, the thirty-seventh National Saengerfest was held in Olympia, recently, at which five concerts were given, three nights and two afternoons. It is estimated that 5000 persons took part. Among these were a male chorus of 5000 voices; a mixed chorus of 1500 voices; the entire Detroit Symphony conducted by Victor Kolar; United German Singers of Detroit; English Singers of Detroit and Border Cities; Rheingold Male Chorus; and a Children's Chorus of 5000.

The conductors, in addition to Mr. Kolar, included Andreas Nikolaus, Karl Reckzeh, Hugo Anschutz, Fowler Smith, N. Hermann, and Edward Ossko. The soloists were Mme. Juliette Lippe, soprano, Marcel Salzinger, baritone, and Otto Tamini, tenor.

HERMAN WISE

Sodero Opera Has Premiere in Venice

"Ombre Russe," (Russian Shadows) an opera by Cesare Sodero, conductor of National Broadcasting Company operatic productions, was favorably received in its stage premiere at La Fenice in Venice, on the evening of June 19, according to radiograms from Italy. There were thirty curtain calls for the artists, including Melandri, tenor, and Zambelli, bass, who sang leading roles. Giulio Falconi conducted.

Metropolitan Announces New Works and Singers for Next Year



Photo by Lorelle Studio, Paris

Lily Pons, Coloratura Soprano



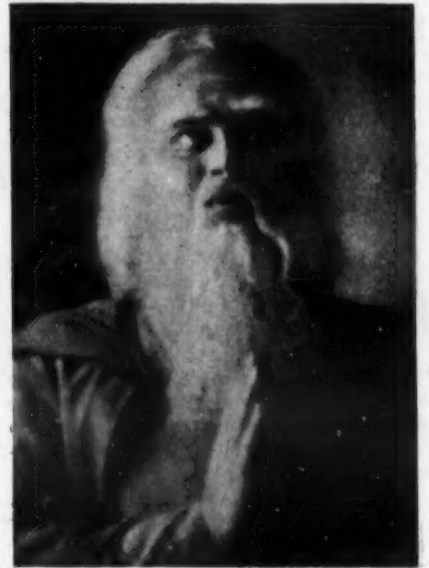
Photo by George Waters

Claudio Frigerio, American Baritone



© G. Maillard Kessler

Beatrice Belkin, American Coloratura Soprano



Ivar Andresen, Norwegian Bass



Myrna Sharlow, American Lyric Soprano



Photo by Apeda

Olga Didur, Russian Soprano



Photo by Paul Mejat, Paris

Georges Thill, French Tenor



Faina Petrova, Russian Contralto

(Continued from page 3)

lacking, filled them in from other compositions by Moussorgsky.

Felice Lattuada, whose version of "Les Précieuses Ridicules" will have its American premiere, although given in Italy in 1925, was born in Morimondo, Italy. He graduated from the Milan Conservatory in 1911, his "thesis" being a work entitled "Sinfonia Romantica." He is the composer of two other stage works, a one-act opera, "Sandha" produced in 1915, and "Don Giovanni" in 1924. He has also written incidental music to Shakespeare's "The Tempest."

Mascagni's "Iris" was first given at the Costanzi Theatre, Rome, in 1898. America heard it some four years later with a company conducted by the composer. It was first sung at the Metropolitan in 1908, with Eames in the name-part, and Caruso, Scotti and Journet in other roles. It was revived for Lucrezia Bori in 1915, but remained in the repertoire only one year.

"The Flying Dutchman" has not been sung at the Metropolitan since 1907-1908, the final year of the Conried regime. Soudeikine will design the settings for the forthcoming production.

Both "William Tell" and "The Force of Destiny" have been out of the repertoire for a few seasons only. It is prob-

able that Mr. Martinelli will be the protagonist of the first work and Rosa Ponselle of the second, as it was in this that her operatic debut at the Metropolitan was effected in 1918.

New American Singers

The new artists engaged for the coming season include three Americans, Beatrice Belkin, coloratura soprano; Myrna Sharlow, lyric soprano, and Claudio Frigerio, baritone.

Miss Belkin is a native of New York but was brought up in Kansas. She is a graduate of Kansas State University. Her stage debut was made with Roxy's Gang in 1927. She has been heard with the Philadelphia Grand Opera Company, the St. Louis Municipal Opera Company and other American organizations of the kind.

Miss Sharlow was born in Jamestown, N. Dak. She made her debut with the old Boston Opera Company, making her debut as the Cousin in "Madama Butterfly" with Destinn in 1912. She was later a member of the Chicago Civic Opera Company for seven years and sang also at Covent Garden. More recently she has been a member of the Columbia Grand Opera Company on the Pacific Coast, and the Zoo Opera at Cincinnati.

Claudio Frigerio was born in Paterson, N. J., in 1904. He made his operatic debut at the Carcano Theatre, Milan, in 1927, as Di Luna in "Trovatore" and since then has sung in many of the important Italian opera houses.

Foreign Artists Join Company

The foreign artists announced include Lily Pons, French coloratura soprano; Olga Didur, soprano, daughter of the Metropolitan bass, Adamo Didur; Faina Petrova, Russian contralto; Ivar Andresen, Norse bass, and Georges Thill, French tenor.

Miss Pons made her debut in grand opera at Mulhouse in 1927. She had been a piano student at the Paris Conservatory before taking up singing, and later appeared in comedy on the Parisian dramatic stage.

Miss Didur was born in Warsaw in 1906. She studied singing first in New York and later in Milan. She made her debut last season in Warsaw and sang leading roles there and in Cracow.

Mme. Petrova is a native of Nizhni Novgorod. She graduated from the Moscow Conservatory in 1917, in voice and piano, and after two years of study with Stanislavsky of the Moscow Art Theatre, joined its operatic department, singing leading contralto and mezzo

roles. She has sung in recital in New York and also with the Philadelphia Grand Opera Company.

Ivar Andresen, who was born in Oslo in 1896, is well known to operagoers at Bayreuth and Covent Garden, also Dresden to whose State Opera he belongs. His training was received in Stockholm and his debut made there as the King in "Aida."

Georges Thill has sung at the Paris Opéra, at La Scala and at the Colon in Buenos Aires.

Artists Retained on Roster

Artists and general personnel re-engaged for next season include:

SOPRANOS

Dreda Aves	Queena Mario
Pearl Besuner	Grace Moore
Santa Blondo	Nina Morgana
Lucrezia Bori	Maria Muller
Leonora Corona	Elisabeth Ohms
Ellen Dalossy	Augusta Oltrabella
Aida Doninelli	Mildred Parisette
Minnie Egner	Rosa Ponselle
Philine Falco	Elena Rakowska
Editha Fleischer	Elisabeth Rethberg
Nanette Guilford	Charlotte Ryan
Clara Jacobo	Thalia Sabanieeva
Maria Jeritza	Grete Stückgold
Gertrude Kappel	Elda Vettori
Louise Lerch	Phradie Wells
Dorothee Manski	

(Continued on page 24)

"Transatlantic" Brings Novel Variations on the American Theme

New Opera by George Antheil Given Its World-Premiere in Frankfort, Abounds in Gunmen, Political Bosses and Tabloid Realism

By OSCAR THOMPSON

FRANKFORT, June 15.—If complication is the goal of opera, then "Transatlantic," the mad farrago by the young American composer, George Antheil, which was mounted at the Frankfort Opera on May 25 with no very hesitant flaunting of the American flag, is opera at its zenith.

And if to set musically all that a veteran opera habitué could possibly call to mind as so unoperatic and unlyrical as to defy a composer's art is to achieve the remarkable, then Antheil must be credited with the remarkable—even the astounding.

The Frankfort Opera may plume itself on an exhibition of stagecraft such as is met with today in only a handful of the most progressive opera houses of Central Europe, and which is in quite another world from what passes for operatic stagecraft in America.

To Dr. Herbert Graf, who was responsible for the *Inszenierung*, and Hans Wilhelm Steinberg, who conducted at the world premiere, should go some of the salaams that Antheil, as librettist and composer of this operatic nonesuch, is being accorded in abundance. The premiere earned the distinction of some hisses as well as of applause that no hostile sibyllations could hope to quell. Even though the production dispensed with the much-heralded Childs restaurant scene, which Antheil incorporated in his score, "Transatlantic" undoubtedly was an event.

Violent Realism Employed

Here was an American opera with an American locale by an American composer, sung in a German translation in a German opera house by German singers. It was as *amerikanisch* as German stage technique could make it. On the poster kiosks along the streets of Frankfort were announcements that pictured the Stars and Stripes. While the Prelude was being played, Old Glory was projected in colors upon a screen. The program stated that the place was New York. That there might be no lingering doubt, Antheil used saxophones and a banjo in his orchestra.

The opera elected a President of the United States. It made use of gangsters to "shoot up" the polls in what is alleged to be the most approved Chicago manner. It mixed cocktails with (for grand opera) a liberal amount of profanity, and derived from prohibition an episode as well as a motif, with the staging of a fake raid upon a nightclub dinner party—engineered for political purposes. It made use of motion pictures and at one point it imitated a talkie. There was something akin to television in a contrapuntal juggling of scenes that flashed on and off almost simultaneously, one of these depicting a lady in her bath telephoning to a gentleman—none other than Hector, the presidential candidate—to go kill another lady, which he presently

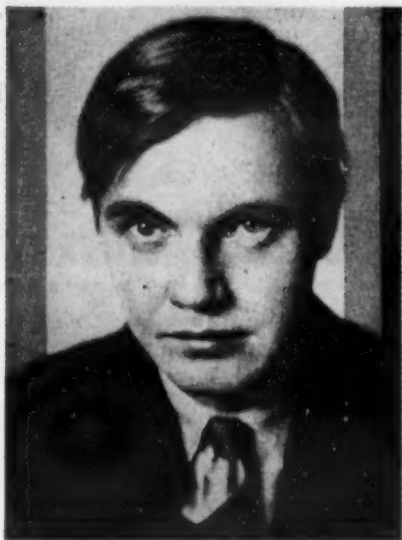


Photo by Ruth Asch

George Antheil, Whose Opera "Transatlantic" Introduces Bizarre Figures to the Opera Stage

attempts to do. There is a strangling like unto no other operatic strangling. The harried Hector begins strangling Helena in Scene Eight of the last act, continues to do so in Scene 10, is still at it in Scene 12, and only relaxes his grip in Scene 26, when he asks Helena's pardon.

A Vertiginous Plot

A book considerably longer than the libretto might be necessary to summarize the plot. The libretto tells only part of it. For moving pictures, "stills" and sundry mechanical transformations and contrivances also carry on the story; that is to say, what begins as a story presently becomes a delirium. The scenes run into the thirties. Some are real, some are hallucinations, some are little more than revue

stunts, some are just whizz-bang contrivances.

The plot concerns the election of a reformer (at least, we thought he was a reformer), whom a big oil boss wants to "use" and who gets entangled with the wife of a political underling, all in accordance with the oil boss's manipulations. Helena tells Hector she is free and he believes her. Little does Hector realize Ajax is concerned in his shipboard romance as the Eurbremenopa comes into New York harbor. The discovery that Helena has a husband nearly spoils the election for him. In the crucial last hours, when a wavering state may decide the issue, he behaves so obstreperously that the oil boss, Ajax, goes over to the other side.

About this time, the plot takes to spinning like a pin-wheel. Scene follows scene in a bewildering succession of reality and fantasy. A revue dancer capers about announcing that "Here's the brain of Hector," and instructing the orchestral director to "Hurry—got no time." The campaign treasurer embezzles a million dollars, then tries to kill himself—or somebody else. He misses. "A rotten shot was he," explains the revue dancer. The marathon strangling is abandoned in time to clear everything up. Hector discovers he has been elected. Ajax goes to jail. The husband of Helena simplifies things by leaping off Brooklyn Bridge, calling out, "Brodie, I meet you," as he dives. And now that reform has won, the repentant embezzler and his bride-to-be announce that "New youth turns its back on booze and noise."

GLADYS: "Forever gone the age of cocktails, Jazz loud and blatant."

LEO: "Oh, yes, finished, finished! Cocktails and flappers are out."

Antheil hits upon one scene that didn't occur to Krenek when he tried to cram all the non-operatics of modern

life into "Jonny spielt auf." Helena and her husband quarrel in an ascending elevator.

As has been indicated, there is reason to marvel at the manner in which this young American of "Ballet Mécanique" celebrity (!) finds some sort of musical equivalent for all of this. His characters, whether in sack suits or evening dress, sing naturally enough, irrespective of the words. There is usually a recognizable musical line in the conversational banalities these modern clothes beings exchange; it flows with little more of effort than ordinary speech. In the instrumental score are tangible tunes, sometimes jazzy with the true strut—something quite different from the *Ersatz* jazz of those German composers who have been unhappily obsessed with American rhythms. Antheil revels in the opportunity to do as he chooses with his many instruments. If it pleases him to be strident, he blithely writes for the harshest combinations. Yet his plentiful disharmony lacks the consistency to justify its being styled either atonal or polytonal. The effect is often patchy, but, quite conceivably, patchiness is obligated by the rapid succession of many scenes and the multitude of tricks and devices which, whether through camera projections or stage transformations, gives to the entire work the suggestion of fits and starts. This music has no very definite personality. It strikes no new or highly individual note.

Work Seriously Received

Some European reviewers apparently took the bald melodrama of this satire seriously and spoke of a return to romanticism. It is inconceivable that Antheil intended his oil magnate, his candidate and his election thugs as other than broad travesty. The naïveté of any other interpretation staggers belief. Yet some there were who viewed this as a case of seeing ourselves not as others see us, but as one of our own number sees us.

Whether there is even a remote possibility that "Transatlantic" will ever be produced in America need not be the basis of surmises at this time. But it is to be noted that the work has another title that might be handier at home than the one obviously designed for foreign purposes—"The People's Choice."

Of the production, other than to praise the skill with which the many scenes, designed by Ludwig Sievert, were manipulated and the manner in which the camera projections were combined with the stage action, it is only necessary to record that it ran the gamut from the most photographic realism to the most bizarre novelty. A very capable cast included Else Gentner-Fischer, Fritz Merley, Hans Brandt, Robert von Scheidt and Maris Vestri, among others.

NEW COPYRIGHT BILL DRAWN UP

Measure Gives Protection Fifty Years After Composer's Death

WASHINGTON, July 10.—As a result of the many hearings held on the several bills for revision of the copyright law, as it applies to music and other copyrights and the licensed use of such music by phonograph record and music roll manufacturers, the House Committee on Patents has had prepared a bill intended to cover all points at issue in the preceding bills, the present measure superseding these proposals. The new bill has been introduced in the House of Representatives and awaits action by that body. It is understood that a similar bill is to be presented in the Senate.

Two provisions of outstanding im-

portance in the proposed legislation are the much-debated licensing of the use of copyrighted music for use on phonograph records and music rolls. The new measure provides that the present two-cent compulsory license shall continue until Jan. 1, 1932, as provided in the present law. This period, the committee says, will give record and roll manufacturers sufficient time to make adjustments, and still holds open the compulsory license feature of the present law until January 1, 1932. Following this date the composer may sell record and roll licenses for what they will bring.

The other important proposal in the new bill is that the life of copyrights would be extended to the life of the composer or author and fifty years thereafter, instead of the present twenty-eight-year renewal period.

ALFRED T. MARKS

Germany Gives Ear to Novelties of Outstanding Interest

Double Bill of Wellesz Stage Works and Berlioz Revival Given in Berlin—Recital by Hutcheson Is Feature—Karlsruhe Handel Festival and Sixtieth Tonkünstlerfest at Königsberg Draw Many Auditors

BY GERALDINE DE COURCY

BERLIN, June 30.—This year the Berlin Festival was not marked by any real premieres, although it included three works that were novelties to Berlin. These were the two Wellesz operas, "Alkestis" and "Die Opferung des Gefangenen" (The Sacrifice of the Prisoner) at the Civic Opera, and the revival of Berlioz's neglected work, "Les Troyens" at the State Opera, which was mainly noteworthy for its pious effort to revive interest in this composer. The latter production deserves special comment, however, as it represented a fusion of the two parts, "La Prise de Troie" and "Les Troyens à Carthage," under the deft hands of Dr. Julius Kapp and Leo Blech.

"Alkestis," which formed the first part of the Wellesz double bill, was first given in Mannheim in 1924. Egon Wellesz, the Austrian composer, has brought out a number of things worthy of serious consideration.

His compositions evidence a lack of thematic originality, although marked by a distinct mastery of form, technique and the finer subtleties of orchestration.

Greek Myth Modernized

The plot of "Alkestis" is based on one of the most moving myths of classic antiquity, which tells of Alkestis's self-sacrifice to propitiate the gods and of her subsequent restoration to Admetus through the mediation of Hercules. The text is taken from the poem of Hugo von Hofmannsthal, with slight alterations in the interest of dramatic cogency. The score bears all the hallmarks of the French impressionists, and is monotonous and somewhat sterile—a quality that was unfortunately exaggerated by the conductor Denzler's unimpassioned interpretation and the leisurely pace which he maintained throughout.

"Die Opferung des Gefangenen," which formed the second part of the bill, is a ballet with soloists. It is the third of a trilogy including also the ballet "Achilles auf Skyros" and "Alkestis," the three forming a notable ode to heroism. This work received its baptism in Cologne in 1926, and is more colorful and expressive than its predecessor. It is cast in a Mexican milieu, in the days when the aborigines were untouched by civilized restraint, and gives ample opportunity for the bizarre, both in tonal construction and décor. There was a good deal, however, that was provincial in the Charlottenburg production, owing principally to the ballet regime of the Civic Opera.

Rudolf von Laban, the distinguished exponent of the system of rhythmic gymnastics associated with his name, who is in charge of the choreography at Bayreuth, is to take over the ballets of the two Berlin opera houses next season. It remains to be seen if he will manage to inject some healthy inspiration into this wing of the forces.

Berlioz Opera Proves Tedious

"Les Troyens" at the State Opera was launched with the best vocal talent procurable (Schlusnus, Branzell, Lei-

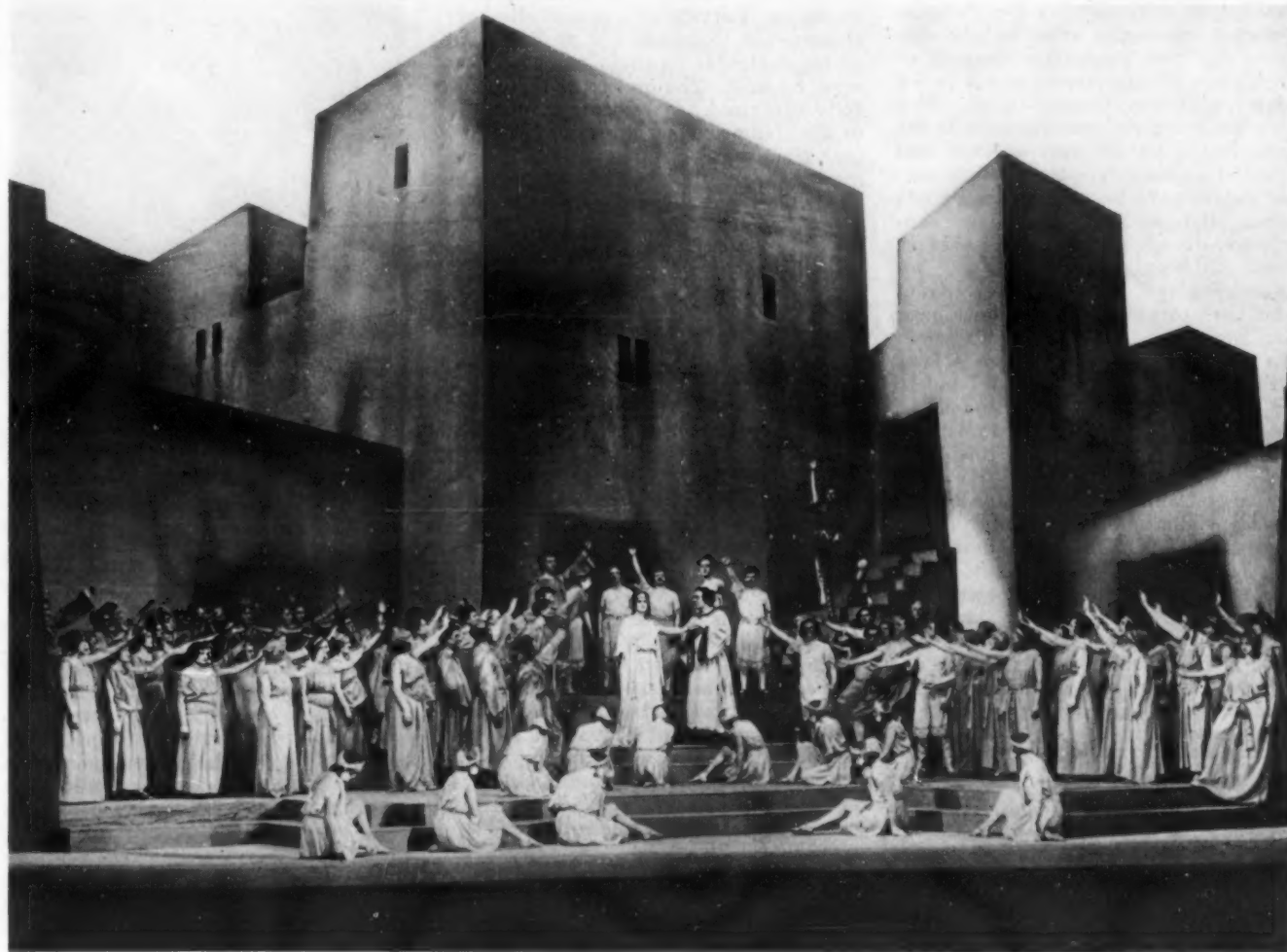


Photo by Scherl, Berlin

Scene from Egon Wellesz's Opera "Alkestis," a Reworking of an Ancient Greek Myth in Modern Idiom. The Opera Was Produced in a Double Bill of the Austrian Composer's Stage Works, at the Civic Opera During the Berlin Festival

der, Helgers), but proved a deadly dose for sophisticated ears attuned to modern instrumentation. Experimentation of this kind may be instructive and interesting to the creative mind, but to sit for three hours on a tropical night, listening to the pallid dramatic utterances of another and less venturesome generation, was more than modern patience could endure.

As part of the Festival program, the boys' choir of the Berlin Cathedral appeared in concert at the State High School of Music, to introduce the new "Volksliederbuch für die Jugend," a collection of choral works recently issued by the National Commission as a continuation of the series published in 1906 and 1915. The present volume contains about 763 works, ranging from Josquin, Senfl, Palestrina, Morley, Bach and others down to Reger, Kaminski and Hindemith. These works have been admirably arranged to suit the limited technical ability and range of young voices. The choir under its distinguished conductor, Professor Rüdel, did some exquisite work within the scope of the compositions and upheld its reputation of being the finest choral organization of its kind in Germany. Lula Mysz-Gmeiner, the assisting soloist, brought to the old chansons the charm of her rare musicianship.

A concert by Arnold Schönberg's master class in composition was recently given in the Singakademie under the auspices of the Prussian Academy of Fine Arts. The program consisted of a Concerto for wind instruments by Niko Skalkottas, of Athens; a Symphony by Norbert von Hannenheim, and a Serenade by Winfrid Zillig. The three works, performed by the Berlin Symphony under the composers, had little to recommend them but a devoted adherence to their master's voice.

Hutcheson Hailed in Recital

Ernest Hutcheson, who appeared in recital at the Bach Saal on the evening of May 31, was accorded a most enthusiastic reception, which was not only the natural response to an artistic achievement but a warm welcome to a distinguished colleague whose personality and gifts had already left their imprint on the musical pattern of Berlin in pre-war days. The homage paid to Mr. Hutcheson by the large audience was a gratifying expression of admiration for the maturity and intellectuality which characterized his work. His program included the Bach-Busoni chorale, "Wachet auf, ruft uns die Stimme," the Bach-d'Albert Fugue in D Major, a group of Chopin num-

bers, the Scriabin Sonata in F Sharp Major and modern works. The spontaneity and unmistakable warmth of Mr. Hutcheson's reception left no doubt as to the German appraisal of his musicianship, and was particularly gratifying to his many American admirers in the audience.

Kroll Theater to Be Closed

After months of negotiations, a decision has now been reached definitely to close the Kroll Opera with the season 1931-32. The social obligations entailed by its contracts and agreements with the Volksbühne will be assumed by the Civic Opera, which has agreed to give Klemperer the same freedom of action he now enjoys. The city is prepared to accord the Volksbühne 70-80 performances a season at the same price as in the Kroll, the Prussian Government carrying the burden of the difference. The closing of the Kroll Opera will net a saving of approximately 700,000 marks the first year, which will assist in alleviating financial complications elsewhere in the country.

The Handel Society, which was organized in 1925 at the conclusion of the Handel Festival in Leipzig, conducts a festival every other year which

(Continued on page 24)

Furtwängler's Resignation Stirs Vienna

By Dr. PAUL STEFAN

VIENNA, June 15.—The thrilling names of Toscanini and Furtwängler have predominated the discussion of the musical circles in Vienna during the last days. A great sensation was caused here by the visit of the New York Philharmonic under the first conductor, and a greater by the resignation of Furtwängler after having continued for two years the concerts of the Vienna Philharmonic, which is the orchestra of the Vienna Opera. This ensemble gives its concerts outside the opera house on its own account and chooses its own conductors. Often several guests have been engaged for one season. Before Furtwängler the concerts were conducted by Schalk, before Schalk by Weingartner.

Furtwängler's previous contract ended with this season and was to have been prolonged. He had undertaken with the members of the opera a long tour of Germany, Paris and London. The orchestra and the conductor achieved great triumphs. Following the favorable impressions of this journey, Furtwängler seemed in the right vein to prolong his contract. It was handed to him and he had only to sign it. The conditions had not been discussed at all. In this respect, there were no differences between conductor and orchestra.

But Furtwängler postponed the signature; that would be, he remarked, only a formality, and a contract could never bind artists if they wished to

cancel it. This remark had a strange significance; for Furtwängler had previously put his signature to a contract engaging him to become director of the Vienna Opera. But the following day he asked to resign; and, of course, nothing could be done to keep him.

This time he did not go so far. A letter arrived like a bolt from the blue, in which Furtwängler asked the orchestra not to consider a prolongation of his contract: he could not do otherwise, he said. The orchestra was painfully surprised. A deputation was sent to the famous conductor, who was at that time making a tour through Germany with the Berlin Philharmonic. In Heidelberg the deputation met Furtwängler, who received them in a very friendly way, but let them go away disappointed.

Resignation Rouses Conjectures

When this event became known in Vienna, it roused much conjecture. There were rumors of differences between Furtwängler and the Philharmonic. It was said that he was not content with his salary, that Berlin had again made him higher promises. None of these reports was wholly correct, but in all of them there is a little truth. In fact, there were some artistic differences between Furtwängler and the Philharmonic players on the interpretations of certain works.

From the Viennese point of view, he got sufficient salary.

The true reason for his resignation will probably be found in various personal depressions of the artist and in his nature. Furtwängler has a sensitive and subtle nature and is always restless. He is never satisfied with his surroundings; he likes to be able to solve all the great tasks presented, to fill all the important positions which are offered him in all places at the same time, and he doesn't like to bind himself.

For Vienna, the resignation of such a man means, of course, a great loss, for he can not easily be replaced. There are other conductors of Furtwängler's rank, but these are out of our reach. Nevertheless the succession is much discussed; perhaps it will be divided between the director of the Opera, Clemens Krauss, and Bruno Walter. At least, that is the latest report.

In the midst of this discussion fell the two concerts of the New York Phil-



Photo by Bain News Service

Arturo Toscanini, Snapped During the Recent European Tour with the New York Philharmonic-Symphony

harmonic-Symphony with Toscanini. They took place, probably for reasons of representation, in the Opera. This event was a great sensation, for concerts have very seldom been given there. But it was not a very good hall to secure the best tonal results from the orchestra. The Vienna Opera is a house ideal in its acoustics for voices, but not for instruments, and, furthermore, the orchestra was seated on the stage. Toscanini conducted, according to his practice, by heart.

For the first concert, on a beautiful Sunday afternoon, the Opera was not very crowded, owing in part to the fact that the prices were rather high for Vienna. Although the second concert was broadcast, on the following Monday evening, the house was completely sold out. The enthusiasm manifested was beyond all bounds. Such a demonstration has not been seen here for a long time. Toscanini was remembered from his visit last year to Vienna with the ensemble of the Scala.

Two factors were present to admire: the conductor and his orchestra. There is nothing new to say on the subject of Toscanini's classic art of conducting. This is more familiar in New York than in Vienna. Nor is it necessary to praise the famous orchestra. But certainly American readers will be interested in how the players were received in Vienna and what comparisons were unintentionally drawn, in the city of the Vienna Philharmonic, also a world-renowned orchestra.

We are accustomed in Vienna to a quite different method of playing from that in western countries: a sensuous warmth of sound, an individual type of performance, which at its best always has in it a little improvisation. Very seldom does it happen that a piece is completely rehearsed. On the other hand, often mistakes of habit are submerged; the musicians grow old in their chairs; every one has his position for life, so to speak. He achieves rich experience and high tradition, but he does not progress.

Vienna's Musicians Pay Tribute

The best musicians, however, were not deceived by public voices which assured them with local patriotism that the Vienna Philharmonic is equivalent to the New York orchestra, even superior. Perhaps they would be, if Toscanini would conduct them and if it would be possible for them to have as many rehearsals as he would require. But this is impossible with an orchestra which has to strain every nerve in the opera house. And therefore we have nothing to oppose to the absolute perfection of the New York orchestra. Vienna and her orchestra have plenty of natural musical talents, high traditions and culture in performance. But they do not have the precision and height of technique in playing which gives the ultimate perfection.

The program of the first concert included a Symphony by Haydn ("The Clock"), Beethoven's Overture to "Leonore," No. 3; "L'après-midi d'un faune" by Debussy, the Scherzo from "Queen Mab" by Berlioz and "Death and Transfiguration" by Richard Strauss. The climax of this concert was reached in the overture by Beethoven and the scherzo by Berlioz.

On the second evening the program included the "Eroica" Symphony of Beethoven, two excerpts from the "Midsummer Night's Dream" by Mendelssohn, the "Tannhäuser" Overture and Bacchanale of Wagner, and the "Bolero" by Ravel. The concert, both in the sequence of the numbers and the climactic effect of the playing, was an uninterrupted gradation. The newspaper critics were suitably enthusiastic.

Feted at Banquet

The Vienna Philharmonic players after the concert gave a banquet to their New York colleagues, at which hearty addresses of welcome were made. Toscanini declared himself ready to conduct in the following season a special concert of the Vienna Philharmonic, and the latter orchestra was again invited to play in New York.

It was very characteristic of Vienna that at different parts of the city, where the concert was broadcast by loudspeakers in the radio shops, crowds of people gave evidence of their enthusiasm by standing to hear in the street the concert of the New York players.

W. J. PARKER

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



SCHIPA



RETHBERG



TIBBETT



MENUHIN

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

Max von Schillings Engaged to Lead German Grand Opera Company

Max von Schillings has been engaged as principal conductor of the German Grand Opera Company during its third American tour next season, according to a cable received recently from J. J. Vincent, managing director of the company, now in Germany. The repertoire next season will include the entire Wagnerian "Ring," "Tannhäuser," "Tristan und Isolde," Mozart's "Don Giovanni," "The Flying Dutchman" and a novelty to be announced.

The company announces the re-engagement of the following artists for its third American tour next season: Mme. Johanna Gadske, famous Wagnerian soprano, formerly of the Metropolitan; Margarethe Baumer, soprano; Johannes Sembach, tenor, formerly of the Metropolitan; Richard Gross, baritone; Carl Braun, Hans E. Hey and Laurenz Pierot, basses.

New England Conservatory Gives Concert in Honor of Adamowski

BOSTON, July 10.—In memory of Joseph Adamowski who died on May 8, members of his ensemble and quartet classes in the present and past years at the New England Conservatory of Music recently gave a concert in George W. Brown Hall. Director George W. Chadwick made a brief address, paying a tribute to the good influence of Mr. Adamowski.

Those taking part in the program included Virginia Stickney, Mildred Ridley, Ora Larthard and George A. Brown. Ruth Culbertson, Eleanor Packard, Cecilia Payeska, Violet Hirsh, Morris Feldman, Robert A. MacDonald, Olive Wilbur, Cecile Forest, Edna Nitkin, Harry Dickson, Maude Sisson and Edwin Stuntzner.



Dear MUSICAL AMERICA:

Occasionally, when not occupied with more sulphurous occupations, I blunder into a musical cinema. Far from delighting me with their wickedness, as the valiant Mr. Hays seems to fear, they with a few exceptions make me very sad indeed, because they are so hackneyed. The efforts to get suitable stories strikes me as particularly desperate. Many of the concoctions seem to have been devised at a conference between hoofers in the good old Broadway fashion:

"Now I get off that gag about the stock market and you spring that one about the weather. Then we go into a song, see?"

The movie magnates—being not especially imaginative—have been giving a hard run to the story about the poor composer who pens a wonderful theme song. His girl, of course, soon learns it by heart. There intervenes the inevitable quarrel. Despair. Comes then the day of the performance. Grief throttles the hero's voice at the crucial moment. The big chance seems about to go a-glimmering. Presto! In the gallery of the theatre arises a golden voice. It is the rejected one, singing forgiveness. Fame, fortune, clinch.

The curious part of the matter is that almost the same situation has been used in a current Hollywood production and one emanating from Berlin. But what a difference in the treatment! If ever there was a study in national psychology, it is provided here.

In the Hollywood version the hero is one of those hoofing gentlemen. The utmost the authors can invent for him is a case of blindness from bad gin. This is supposed to be tragic. The film might be called: "A Bootlegger's Perfidy."

From Babelsberg—the not inappropriate name of the centre of the Teutonic sound-film industry—comes another version. The hero writes not a theme song, but a formidable symphony with a final movement for ether wave instrument. In the land of Beethoven and Mahler we should expect no less. The girl, who has learned the solo, conceals the fact that she is working in a cabaret. Discovery. The quarrel is particularly vehement and Continental, involving throwing down of the heorine à la Santuzza—not in figurative sense but with a resounding crack to the boards. Frenzied, she runs out into the Potsdamerstrasse and is run over.

Well, you have probably guessed

the rest. Unknown to our hero, she rises from her bed and steals out on the night of the great concert. The hero, grief-stricken, cannot nerve himself to play the ether wave solo. Consternation. We see the fashionable audience in the Berlin concert hall using its lorgnettes in the best super-style. The feminine concert manager—they dress in ermine over there if one is to believe the celluloid—has spasms. Then—the Voice! Joy. Close-ups of beaming faces. Huzzas. The work—suspiciously like a number in a musical comedy, although labelled a symphony—is probably immediately secured for presentation in America. (By the Friends of Music?) And that is that.

But, in spite of all this *Kitsch*, the orchestral playing in the foreign films is much superior to most of the sadly tinny and hard stuff from the Coast. The tone of the strings comes through with a particular freshness. Clearly, the technical forces over there have approached their problem seriously. Let us follow suit.

* * *

Mr. Gatti's announcement of the new artists engaged for the Metropolitan next season shows him once more a keen appraiser of talent. I was especially happy to see that he has engaged Beatrice Belkin, the young coloratura soprano of Roxy's "Gang," who has delighted millions over the air with her brilliant and truly artistic singing, as well as those who have heard her at the Roxy Theatre.

Here is a young artist who has shown her ability in this country and who this Spring went abroad and won golden opinions in Berlin and Amsterdam. She has at her command an enormous repertoire. I sincerely hope that Mr. Gatti will give her a real opportunity to reveal her gifts to Metropolitan audiences.

Her engagement is another feather in the cap of Estelle Liebling, with whom she has studied for some time and with whom she is now studying. From Miss Liebling's studio quite a number of artists have gone to the Metropolitan and made good. Such recognition must, indeed, be gratifying to a teacher. Miss Liebling deserves it, for she is both a finely equipped teacher and a musician of parts.

* * *

That very remarkable organization, the National Music League, is making real progress, I am happy to hear. Conducting a non-profit-making booking office, as it does, for its artists, who come under its management after careful selection by a distinguished auditions committee, the League shows healthy signs at a time when many have been lamenting the general condition of business.

For the season 1929-1930 the League reports a gain of 36% over season 1928-1929 in separate bookings and an increase of 45% in booking fees. For the coming season there is already a decided increase in bookings, also in fees.

Fine work, I think. It proves that intelligent handling produces results. At the head of the National Music League are that distinguished musician, Harold Vincent Milligan, and his able associate, Eric T. Clarke. My congratulations to both of them for what they have achieved for the League.

* * *

We dropped into the Roxy Theatre on Thursday evening, June 19, and heard the final performance of her whom Roxy had introduced on the radio the Sunday before as "Mamma Erne-

stine." The great Schumann Heink was singing her thirtieth performance of the week and she was glorious. "Danny Boy," the Brahms "Wiegenlied," the Arditi Bolero and "Heilige Nacht,"—all these she sang in the grand manner, and her audience of 6,000 was thrilled.

Then she made a speech and scored another triumph for her naturalness. She said she had never enjoyed a week of her long public career more than the one she was just completing. I believe it.

I saw her that day in her dressing room, surrounded by members of the Roxy ballet and production department, some with their babies, whom they had brought to see the great mother, grandmother and great-grandmother. She had time for all of them.

"Roxy" told his staff that Mamma Ernestine was in charge for the week. She was. She ruled them all by her compelling personality; they all loved her. When I saw her, Roxy's conductor, Joseph Littau, was with me. "He is a very fine musician," she said, "he understands Mozart, every line, every phrase." And her face beamed. So did Littau's. For the great contralto has sung under every great operatic conductor of today and yesterday.

* * *

The piece that appeared in the Berlin *Vossische Zeitung* by Carl Flesch, the violinist, about Mengelberg and Toscanini recently was reprinted in translated form in the *New York Times* for Sunday, June 29, under its original heading "Toscanini-Mengelberg."

It was a very friendly thing for Herr Flesch to take up the cudgels for Mengelberg, but as he did not stick to the facts not much good was accomplished. Herr Flesch took pen, instead of bow, in hand to point out that the New York Philharmonic-Symphony Orchestra, with which Toscanini has been scoring triumphs abroad, was actually built into its present excellence by the Dutch conductor, who as Herr Flesch contends was its "resident conductor for ten long years."

He goes on to point out that Toscanini, due to illness on arrival here, conducted very little in 1925-26, and only three months each season in subsequent seasons.

Two things he seems to have forgotten: First, that the orchestra ten years ago and the orchestra today have a very different personnel. There have been no less than fifty-five changes; in other words, 50 per cent of the orchestra is changed!

Second, the New York Philharmonic Orchestra, which absorbed the opposition orchestra, first called the New and then the National Symphony, conducted by Messrs. Bodanzky and Mengelberg, was under Josef Stransky a first-class orchestra, and not as Mr. Flesch calls it, "an undisciplined recruited band." It takes courage or something to call an 80-year old band just that!!!

In the Stransky regime the Philharmonic boasted as its concertmaster Maximilian Pilzer, who has never been surpassed; Leo Schulz as its first cellist, and Josef Kovarik as its first viola; Xaver Reiter as its solo horn; A. Fayer, first flute; Henri Leon Leroy, solo clarinet, and A. Friese, tympani, one of the outstanding masters of the instrument.

These were distinguished players, who united in many a superb performance, to which those of us who go back decades in orchestral history can testify.

Herr Flesch also refers to the work done by Wilhelm Furtwängler during his few seasons with the Philharmonic in

With Pen and Pencil



Courtesy of Terramare

Fritz Kreisler, from an Etching by Emil Orlik. The Violinist Recently Reappeared in Recital in Paris.

New York as a "glorious intermezzo," indicating that some of the orchestra's present excellence must be credited to Furtwängler. The *Times* comments at the end of the reprinted article that "there was and is by no means a critical unanimity concerning Furtwängler's conducting" during the said "intermezzo." The quotation we view as journalistic, the comment we think critical, the *Times* critic's opinion. Is the *Times* the paper to comment on Furtwängler in New York? Did it do justice to an acknowledged master like Furtwängler within a twelvemonth of the time that it sonorously praised a Zaslavsky?

* * *

Dear Gianni Viafora! How many of your readers will be saddened by the news of his passing last month. For many years he was your official artist. His ingenious cartoons of famous musicians appeared in your columns, specifically at the upper right hand corner of this page. How well I recall that corner, headed "As Seen by Viafora," which gave pleasure to so many! Gianni was the most genial of men, a real friend, a true artist. His death is a real loss to the New York's Italian colony, in which he had a host of friends, and to the musical life of the city, of which he was a happy and valued member.

* * *

How would you like to sing "Traviata" at the Royal Opera at Covent Garden and have these headlines: "Ponselle's Great Performance," "Mme. Ponselle's Glorious Voice," "Rosa Ponselle's Triumph," to mention but three, and have Ernest Newman write about you that "Even coloratura, as she sings it, ceases to suggest the aviary and becomes the revelation of a human character"? Ponselle has shown London that she is one of Gatti's greatest singers. That has long been the opinion of your

Mephisto

SYMPHONY HALL FOR N. Y. CENTRE

Stokowski Reported as Possibility for Conductor

A hall for symphonic music, with Leopold Stokowski rumored as possible occupant of the conductor's post, is under consideration among the buildings to be included in the entertainment centre which will be erected in New York on a site extending from Forty-eighth to Fifty-first Streets and from Fifth to Sixth Avenues by John D. Rockefeller, Jr., and a group of associates at a reported cost of \$200,000,000. The site, which is valued at \$250,000,000, was acquired in parcels during several years by Mr. Rockefeller and was at one time under consideration for a new Metropolitan Opera House.

The new centre, to be operated by the Radio Corporation of America and associates, will include, according to present plans, for other theatres, one each for sound motion-pictures, drama, musical comedy and vaudeville, as well as twenty-seven studios for the National Broadcasting Company. The centre represents the hugest project for the centralization of entertainment features ever attempted anywhere, and presages a day when all forms of musical and other arts may be distributed from one or a few centres by means of the radio and television. The theatrical enterprises of the centre will be under the general management of S. L. Rothafel ("Roxy").

A model for the centre now being drawn up by Todd, Robertson & Todd, Mr. Rockefeller's architects, includes an oval building facing on Fifth Avenue, a garden plaza and a skyscraper tower, which will include a large number of offices and studios.

Arthur Judson, manager of the Philadelphia Orchestra, when interviewed by MUSICAL AMERICA, stated that he could neither confirm nor deny the report that Mr. Stokowski was under consideration as conductor in the proposed symphonic hall. He said that Mr. Stokowski's contract with the Philadelphia Orchestra extended over four more years. It is known, however, that the Philadelphia conductor has taken a keen interest in radio and has undertaken experiments for the perfection of orchestral broadcasting, besides inaugurating last year a series of four radiocast concerts with his orchestra.

PONSELLE CONQUERS LONDON OPERA LOVERS

English Public Acclaims Soprano as Violetta in "Traviata"

LONDON, July 1.—One of the most notable triumphs ever witnessed in historic Covent Garden was that of the American prima donna, Rosa Ponselle, on her first appearance anywhere in the title-role of Verdi's "Traviata."

Miss Ponselle, who had repeated her former splendid performance in Bellini's "Norma" earlier in the season, acquired new laurels as Violetta. Not only was her dramatic singing of a high order, but the short coloratura passages in the first act were delivered with an amazing fluency and her acting of the part left nothing to be desired.

Stadium Concerts Opened in New York



Anna Duncan, in One of Her Classic Interpretations. Miss Duncan Appears at the Lewisohn Stadium This Year on August 25 and 26

(Continued from page 3)

presses us less and less each time we hear it, there was an ovation for conductor and orchestra. A.

Stadium Redecorated

The Stadium concerts are being given this season in a new setting designed by Vilhelm Kiorboe. On the stand indirect lighting has replaced the former ceiling lights. The fences at both sides have been replaced by walls painted silver color and shaped to conform to the outlines of the Stadium. In front of the walls and the stand are plants in wooden boxes, behind which are concealed flood lights. Cedar trees have been planted on either side of the stand and are illuminated by blue lights hidden behind the top columns. The benches on the bleachers have been replaced by chairs.

The new music stand is pictorially most attractive with its artistically managed lighting. It is also responsible for an echo which makes listening at times trying, to say the least.

Novelties Scheduled

Mr. van Hoogstraten will conduct the first three and the last two weeks of the season. In the interval, on Aug. 3, 5, 10 and 12, he will conduct two pairs of symphonic concerts at San Mateo and San Francisco. During the fourth, fifth and sixth weeks of the Stadium season the orchestra will be under the direction of Albert Coates, who returns for his third season as guest conductor.

First performances at the Stadium during the first week, in addition to Ravel's "Bolero," include Moussorgsky's "Pictures at an Exposition," arranged for orchestra by Ravel, and Van Anrooy's Dutch Rhapsody "Piet Hein."

In addition there will be presented this season Werner Janssen's "New Year's Eve in New York," and on July 22 and 23, Beethoven's Ninth symphony, under the direction of Mr. van Hoogstraten. Mr. Coates will conduct the premiere of his own "Launcelot" symphony; Aaron Copland's "Jazz" concerto, with the composer at the piano; Rigel's Sinfonia in D Major; Reed's "The Lincoln Imp" and excerpts from Weinberger's opera, "Schwanda." The Denishawns will appear in a program of dances on Aug. 12, 13 and 14, and Anna Duncan will be seen on Aug. 25 and 26, Eugene Ormandy conducting.

Cleveland Institute of Music Graduates Five

CLEVELAND, July 10.—The Cleveland Institute of Music graduated five students at its recent commencement. These were Jane Goetz, Lionel Nowak, Margaret Roenfeldt, Phyllis Streett and Irene Anderson. Lionel Nowak received the first Artist Diploma ever to be conferred by the Cleveland Institute of Music. All students studied with Beryl Rubinstein, dean of the faculty and head of the piano department.

MUSIC INDUSTRIES HOLD NEW YORK CONVENTION

Important Measures for Promotion of Music Are Adopted—Notables Participate

The national associations comprising in their membership men associated with the music industries, held their annual conventions in New York during the second week in June.

The organizations represented were the Music Industries Chamber of Commerce, National Piano Manufacturers Association, National Association of Music Merchants, Musical Supply Association of America, National Piano and Music Travelers Association, National Association of Musical Instrument and Accessories Manufacturers, Music Publishers Association of the United States and the National Association of Sheet Music Dealers.

In addition to the foregoing, representatives of the organ industry held a meeting and made plans for reorganizing their association, as did members of the National Musical Merchandise Association of the United States.

The membership of two sectional musical instrument and accessory manufacturers' bodies, with headquarters in Chicago and the East, voted to combine into one organization.

The various organizations represented voted to raise \$50,000 during the current year to defray expenses of the Music Industries Chamber of Commerce, the central national body for the music industries. Half of this sum will be devoted to the promotion of music by the National Bureau for the Advancement of Music, under the direction of C. M. Tremaine.

The closing event of the week was the twenty-ninth annual banquet of the National Music Merchants, at which Mme. Ernestine Schumann-Heink, Sadah Schuhari, Richard Crooks and other soloists were heard. Walter Damrosch, speaker at the dinner, prophesied a new period of popularity for the piano. Anna Case was the soloist at the opening luncheon.

A list of presidents elected by some of the more important organizations includes the following:

Music Industries Chamber of Commerce, C. Alfred Wagner of the Aeolian Co., New York; National Piano Manufacturers, Fred P. Bassett of M. Schulz Co., Chicago; National Music Merchants, Otto B. Heaton, Cincinnati, Ohio; Music Publishers, W. Deane Preston, Jr., of B. F. Wood Music Co., Boston; Sheet Music Dealers, John Harden, Springfield, Mass.

Zelzer & Kallis, New Managerial Firm, to Sponsor Chicago Recitals

CHICAGO, July 10.—A new managerial firm, Zelzer & Kallis, has been organized in this city. Both members of the enterprise have been active in musical circles. Harry Zelzer has managed the People's Symphony for the past two years with success. The orchestra will continue under the management of the new firm and will give monthly concerts during the forthcoming season. Willis Kallis was most recently the director of the Student's Music League of Chicago. The new firm will sponsor as many week night recitals and concerts as possible, avoiding the conflicts which in the past have occurred with the great number of concerts on Sunday afternoons. The first important event to be sponsored by Zelzer & Kallis will be a concert by Beniamino Gigli, on Wednesday, Oct. 15, at the Civic Opera House. A. G.

DETROIT PLAYERS HEARD OUTDOORS

Symphony Under Kolar Giving Sixth Series on Belle Isle

DETROIT, July 10.—The Detroit Symphony under Victor Kolar, associate conductor, recently concluded the second week of its eight-week season of Summer concerts in the Belle Isle shell with much success. This is the sixth annual Summer series. The opening concert was given Monday, June 23; the final one will take place on Sunday evening, Aug. 17.

The directors of the symphony, as in other seasons, are cooperating with the common council, Mayor Charles Bowles and Henry W. Busch, commissioner of parks and boulevards, in presenting these concerts free to the citizens of Detroit.

Each Monday night has been set aside as "National Night." Following the intermission on these evenings the program is in the hands of some nationalistic group; these include Ukrainian, Slovak, Russian, Negro and Polish. The Halevy Chorus will be heard in Jewish music.

An especially interesting program has been arranged for the night of July 22, to be known as "Canadian National Night." The concert will be broadcast over a complete Canadian coast-to-coast hookup.

Friday night is known as "Symphony Night," a complete symphony being performed at each concert. The sym-

phonies chosen for this summer are the Glazounoff Fourth; Brahms's Third; Kalinnikoff's First; Haydn's in G Minor; Beethoven's Third; Dvorak's "New World"; and Haydn's "Surprise" Symphony.

Several first desk men will be heard as soloists.
HERMAN WISE

CLUB MUSIC CONFERENCE

National Federation to Sponsor Meeting in New York This Autumn

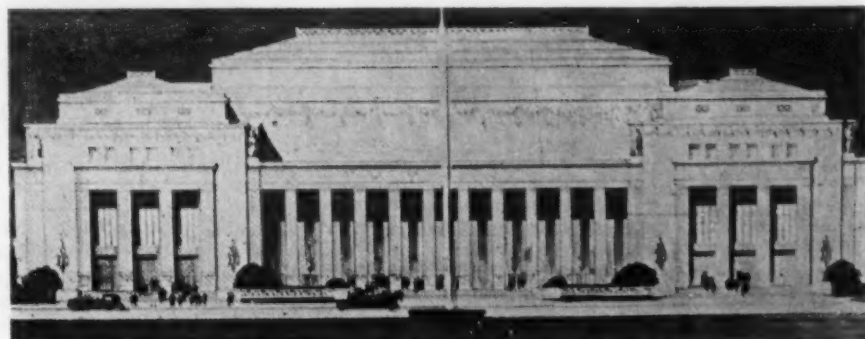
The National Federation of Music Clubs, representing 5000 clubs and 500,000 members, will hold a music conference in New York during the week of Nov. 16, with headquarters at the Bar-bizon-Plaza, it is announced by the executive board and the District and State President's Council. The New York Federation and the presidents of the New York music clubs will act as hosts for the conference.

On the hospitality committee are:

Mrs. Rosalie Heller Klein, president of the Matinee Musicale; Baroness von Klenner, president of the National Opera Club; Mrs. Florence Foster Jenkins, president of the Verdi Club; Mrs. Stefanie Gloeckner, president of the Five Arts Club; Mrs. Lillian Cornell Keyes, president of the Musical Society of Jamaica; Mrs. Joseph Barry, president of the Philomela Club; Walter Mattern, president of the New York Singing Teachers' Association; Mme. Anna E. Ziegler, president of the Vocal Teachers' Guild; Mrs. Egbert Guernsey Brown, Illuminati Club; Carolyn Beebe, Chamber of Music Society; Mme. Edna Marjorie Springer, Musical Assembly; Mrs. Pauline Dorr Fitzsimmons, Bronx Musical Club; Grace Towne, National Broadcasting Company; Maude Hamilton, Verdi Junior Choral Group, and Mrs. Henry Holden Huss.

The committee in charge of arrangements is composed of Etta Hamilton Morris, state president; Amy Ray Sowards, regional director, and Mrs. Edmund H. Cahill, chairman.

Philadelphia Plans Music Centre



Preliminary Design for the Façade of the Temple of Music to Be Erected on the Parkway in Philadelphia at a Cost of \$4,000,000. The \$2,000,000 Site Has Been Donated by Cyrus H. K. Curtis.

PHILADELPHIA, July 10.—A temple of music and drama to cost more than \$6,000,000 will rise on an important section of Philadelphia's rapidly developing Parkway. A site costing \$2,100,000 has been given for the purpose by Cyrus H. K. Curtis, it is announced by Albert M. Greenfield, who negotiated the purchase of the ground.

In his statement, Mr. Greenfield says that the new structure "will become a permanent home for the Philadelphia Orchestra, the Philadelphia Grand Opera Company, the Philadelphia Forum, the Philadelphia Municipal Art Theatre and such organizations as the Art Alliance and such others as join in the completion of the undertaking." Informal assurances have already been received that the building will be used for the events of the first three organizations named.

Will House Three Halls

As a result of meetings held before the death of Mr. Bok last January, it was decided to provide three auditoriums. The principal one will seat 4000 and will provide for the events of the

orchestra, opera company and Forum. Another auditorium, seating 1500, will be used as a civic theatre. The third, seating about 600, will be available for the projected municipal art theatre, lectures, recitals and other events of an intimate nature.

A sum already in excess of \$1,000,000 is in hand for the building fund. Of this, \$850,000 will be the gift of the late Edward W. Bok and Mrs. Bok. Steps will be taken immediately to complete the capital fund for the building, estimated at \$4,000,000, and to take over its ownership, care and operation.

A corporation without profit is being formed, at the suggestion of Mr. Curtis, to manage the new music and drama centre, by W. Curtis Bok, who is the attorney for the enterprise. Building will not begin for at least a year, but preliminary plans have been drawn by C. Howard Crane of Detroit, the architect who built the McCarter Theatre at Princeton University. The final plans, to be executed on the basis of the Crane designs, will be entrusted to a Philadelphia architect, to be selected later.
W. R. MURPHY

New England CONSERVATORY OF MUSIC

George W. Chadwick
Director

Year Opens
September 18, 1930

BOSTON, MASSACHUSETTS

Courses Leading to Degrees and Diplomas in Major Subjects; Normal Dept., Soloist Courses.

Major Subjects: Pianoforte, Organ, Voice, Violin, Violoncello, Viola, Contrabass, Harp, Wind and Percussion Instruments.

Theoretical Subjects. Solfeggio, Harmony, Harmonic Analysis, Theory, Counterpoint, Canon and Fugue, Composition and Instrumentation.

Departments: of Public School Music; Languages; Dramatics; Ensemble Playing. Operatic Training; Free Lecture Courses.

Conservatory Orchestra and Chorus. Participation for advanced instrumental and vocal pupils in symphonic and operatic concerts.

Radio Broadcasting. Practical experience from licensed station in our building.

Recently enlarged, the Conservatory contains: Three Concert Halls; One Hundred Instruction Rooms, Fifteen Pipe Organs.

Dormitories for women students. Catalogue on request.

Pupils Received for a Single Subject as well as for Full Courses

Address: **RALPH L. FLANDERS** General Manager,
HUNTINGTON AVENUE, BOSTON

PORTLAND GROUPS MEET

Symphony Makes Annual Report— New Officers Elected

PORTLAND, ORE., July 10.—Edward Cookingham presided at the annual meeting of the Portland Symphony Society recently, when reports were read by Mrs. Donald Spencer, manager, and Aubrey Watzek, treasurer. Ticket sales netted \$38,000 in the past season; disbursements were \$70,000. The deficit was met by the maintenance fund. Mrs. E. H. Meyer and Mrs. Fred Seller were elected directors, to succeed Mrs. Sigmund Frank and James B. Kerr, deceased.

Mrs. M. Lloyd Frank is the new president of the Portland Junior Symphony. Dean Vincent, Mrs. Robert Noyes and Adolphe Wolfe are the vice-presidents; Paul F. Nolan, secretary, and Horace Mecklem, treasurer. Mrs. Elbert C. Peets is the manager.

Henry Cowell, pianist, closed Portland Chapter of Pro Musica's artist series in a program of his own compositions, at the Pythian Hall. The audience displayed interest in the talk on "Music in Soviet Russia" and the piano novelties. Among these were "Frenzy" and "The Banshee," seven performances of which were requested when Mr. Cowell played for Russian students. The Riverdale Music Society, Mrs. Wells Gilbert, president, presented Mrs.

S. F. Owen, contralto, and Ruth Bradley Keiser, pianist, in a recital of music for children which also attracted an adult audience, at Mrs. A. E. Rockey's home.
JOCELYN FOULKES

FROM THE NEW

SONGLAND

VICTOR HERBERT'S

THINE ALONE

THE DAWN BROUGHT ME
LOVE AND YOU

AT THE END OF THE DAY
WITH YOU

The Witmark Black and White Series



M. WITMARK & SONS, NEW YORK
1655 BROADWAY

FROM FOREIGN MUSIC CENTRES

Wagnerian Operas and New Works Provide Novelty in Paris Season

PARIS, July 5.—Spurred on, no doubt, by the success of the seasons of Wagner works given here by the Vienna Opera in 1928, and last year at the Champs-Élysées Theatre by the troupe which included a number of singers from Bayreuth, Jacques Rouché has inaugurated a season of the composer's work at the Opéra. Its success so far is such that it will undoubtedly become an annual affair like those at the Metropolitan in New York and at Covent Garden in London.

The performance of "Tristan und Isolde," which began the season, was a remarkable one in every way, more so in that Carl Elmendorf, who hurried from Munich to replace Fritz Busch, who was ill, was able to have only one stage rehearsal, and that with a totally strange orchestra.

Of the cast only the highest praise can be given. Frida Leider as the Irish princess both sang and acted to perfection. The voice, besides being one of unusual beauty, is perfectly under control and susceptible of extraordinary dramatic shadings. In spite of some famous French protagonists of the part of Isolde, it must be admitted that Mme. Leider gave a performance of unusual calibre. Lauritz Melchior, while lacking the depth of Van Dyck or Ullrich as Tristan, sang well and was well received. Mme. Rosette Anday, who appeared with the Vienna company, was a sonorous and effective Brangäne.

The most perfect singing of all, however, was that of Alexander Kipnis, the King Mark. His scene at the end of Act II was magnificent in every respect.

Novelties at Opéra-Comique

At the Comique a bill of three one-act pieces has attracted considerable attention. These, given under the baton of Albert Wolff, who is well known to New York audiences, included "Angélique," by Jacques Ibert; "Le Fou de la Dame," a tale of two masques on carnival night, by Marcel Delannoy, and "Rayon de Soirées," an opéra-bouffe by Manuel Rosenthal.

None of these proved epoch-making, but all were interesting. The Ibert work, heard here before, tells of a cook who tries to sell his shrew of a wife to various persons and finally calls on the Devil. But even he cannot stand Angélique's scoldings, and she is returned as the curtain falls, while her husband, stepping to the front of the stage, says to the audience: "She is still for sale!" The other two works were well received.

Rethberg Has Ovation

In "Walküre" Paris had another great treat in hearing the splendid Sieglinde of Elisabeth Rethberg. There was no flaw to be found in the perfect vocalization of this finished artist. Mr. Melchior as Siegmund was more in his element than as Tristan, and his work was on a higher plane in every way. Mr. Kipnis, again in a small role, that of Hunding, did some of the best singing which Paris has ever heard. Mme. Olszewska made a profound impression in Fricka's one scene which

was given without the mutilations to which it is usually submitted. Her voice was magnificent and her dramatic intelligence of the highest order.

The second and third acts were awaited with impatience by those who were aware of the vocal and dramatic calibre of Friedrich Schorr, who was the Wotan. Mr. Schorr amply repaid all expectations. Gertrude Kappel, the Brünnhilde was satisfying both dramatically and vocally.

Much interest is being evinced in the Russian opera season at the Théâtre des Champs-Élysées. Glinka's "Russlan and Ludmila" was the first work presented. Notable features of the season are authentic Russian stage decorations and choreography.

Katherine Ruth Heyman had considerable success in a recent recital, being especially applauded in her Scriabine numbers. The Chopin Sonata, Op. 58, and the Liszt Sonata were melodic in content but somewhat lacking in dynamic contrast. Robert O'Connor, another American pianist not unfamiliar here, drew a large audience. G.D.

DRESDEN IGNORES MODERNIZED "RING"

Small Audiences Attend Wagner Operas With New Accoutrements

BERLIN, July 1.—The Dresden Opera presented "Das Rheingold" and "Die Walküre" with the new decorations by Oscar Strnad of Vienna, one of the most poetic imaginations among modern artists, who also designed the settings for the Leipzig production of Krenek's new opera. The modernization of Wagner is one of the most delicate problems confronting the artist, and in a conservative milieu like Dresden, with a particularly heavy ballast of tradition and sentiment, the task is rendered doubly ticklish.

It is understood that the Strnad designs were softened considerably, but even thus they represented a great departure from the stereotyped conceptions, especially in the matter of costumes. For example, the Valkyries were robbed of their majestic helmets, their spears and their flying capes, and were given an unfortunate costume consisting of tight gray caps and short fringed skirts of knotted gray leather, which upset one's sense of the aesthetic, even if Wagner had had nothing to say on the subject! On the whole, the settings were bereft largely of the Wagnerian sinew, and were somewhat too stylized in parts to be absolutely satisfying to a confirmed Wagnerian. Strnad, however, is a colorist of parts, and the eye was bathed continually in beautiful effects. As far as the lighting was concerned, he somewhat overdid his privileges, so that there was often far too much movement in the sky.

The cast consisted of Dresden's best, Friedrich Pläschke (Wotan), Helen Jung (Fricka), Max Lorenz (Siegmund), Clare Born (Sieglinde), Eugenie Burkhardt (Brünnhilde) and the three Americans, Doris Doe, Helena



Stravinsky in Mufti, Conducting a Rehearsal of His Works in Bucharest, Where He Appeared Recently in the Double Capacity of Soloist and Conductor

PARIS, July 1.—Igor Stravinsky recently appeared as soloist with the Bucharest Philharmonic, under Georgesco, playing the solo part in his new Capriccio for piano and orchestra with much success, according to advices from the Roumanian city. He also appeared as guest conductor there of his

Symphony, Op. 1; the Scherzo Fantastique, "Feux d'artifice" and "Petrushka." Among other notables who appeared in Bucharest recently were Erich Kleiber, conductor of the Berlin State Opera, and Feodor Chaliapin, who sang in "Boris" and "Faust" at the Opera.

Mara and Elsa Wieber. Hermann Kutzschbach conducted.

On both nights the opera house was half empty, which was explained on the score of the congenital skepticism of the Dresden public. In spite of such minor objections as are based more on individual taste than adherence to precedent, the new décor was always within the bounds of perfect art. The performances were also on a high plane of excellence, and were especially noteworthy for the flawless diction of the singers, thanks to the tireless efforts of that inestimable disciplinarian, Otto Erkhardt. G. DE C.

Molinari Conducts Perosi Work at Vatican

ROME, July 1.—The first orchestral concert to be given in the Vatican since 1910, took place recently when Bernardino Molinari conducted Perosi's "Oratorio Vespertina" in the presence of Pope Pius XI. Participating in the performance were Laura Pasini, soprano, a chorus and the Augusteo Orchestra. The Pontiff expressed his satisfaction in the concert to the Count di San Martino, president of the Academy of Santa Cecilia, and asked him to transmit his thanks to the performers.

Smetana Prizes Awarded to Composers

VIENNA, July 1.—The first prize of the Smetana Fund in Brünn, amounting to 10,000 crowns, has been awarded to Ludovic Vycpalec for his Sonata for voice, violin and piano, based on a text by St. Hanus. The second prize of 8000 crowns was awarded to Bogislaw Martinu for a symphony. The first prize of the Czech Academy has been withheld; the second prize being awarded to J. Risky for his Violin Concerto, String Quartet and Overture.

BERLIN CRITIC SPONSORS YOUNG ARTISTS' RECITALS

German Capital to Hear Youthful Talent Under Best Auspices

BERLIN, July 5.—The idea of Mme. Lipa Ehrens, well-known music critic and writer, to inaugurate a series of short recitals for the purpose of introducing young artists to the press and interested musical circles of Berlin was in the nature of an inspiration.

The recitals are given in the Meister Saal, one of the city's newer and most attractive small halls, and are restricted to one hour in length, thus enabling the appearance of two artists on the same evening. As Mme. Ehrens does not desire to compete in any way with the regular concert managers, but is merely endeavoring to introduce the young artists under the most advantageous conditions, and with the minimum outlay, the total expense involved is limited to the actual cost of the hall and the printing, and no artist may appear twice under these auspices. The concert therefore enables the artist to gauge his public value, and a successful reception by the press opens up the opportunity for more ambitious undertakings.

The success of the concerts during the past two seasons, and the enthusiastic acceptance of the idea by the press in general is a gratifying acknowledgment of Mme. Ehrens's great service to the young artist. Associated with Mme. Ehrens in this work is Mme. Marianne Mathy, the Berlin singing teacher and operatic coach. G. DE C.

Schubert Opera Revival in Rouen

ROUEN, July 5.—"La Croisade des Dames" ("The Conspirators"), a one-act comic opera by Schubert, was revived here recently. It was written in 1823, but did not have a performance until 1861 in Vienna, after the composer's death.

BOSTON PRIZES AWARDED

New England Conservatory Rewards
Young Musicians at Commencement

BOSTON, July 10.—Endicott prizes in composition, from a fund established by H. Wendell Endicott, a vice-president, were awarded at the commencement exercises of the New England Conservatory of Music, on Tuesday afternoon, June 24, to Lucille Monaghan for a choral piece with accompaniment; Lois Luther, for a piece for violin and pianoforte; Robert Ewing for a group of three songs, and a special prize to Clark Harrington for a group of songs.

The Carr scholarships in organ were announced as having been won at the recent competition by Earl Chamberlain and Eleanor Taylor.

The major non-competitive scholarships for 1930-31 were assigned as follows: Baermann—Katharine Voorhees, Eleanor Lockwood; Walter H. Langshaw—Barbara H. Whitman; Brown—Pierino Di Blasio, Genevieve Thompson; Converse—Raymond McClure, Edith Milner, Edna Nitkin, R. A. MacDonald, Charles Starn; Evans—May Annichiarico, Verona Durick, Arnold Rich, Mary M. Morrissey, Dorothy Toppin, Lillian Perron, Frank M. Stone, John Sheldon, Paul Bauguss, Dorothea Hopkins; Carr fund—Ruth Greer, Mary K. Sierer.

For a second time income from the Lotta Educational Fund, of \$25,000 left by Lotta M. Crabtree, was awarded: to Emelia Lavino, Ellinor Carter, Mae Taylor and Aniceta Shea.

Orrin White, tenor, pupil of Augusto Vannini, voice teacher of this city, has been accepted by De Gogorza of the Curtis Institute, Philadelphia.

President Sink of Ann Arbor Music
School Made Doctor of Laws

ANN ARBOR, July 10.—Charles A. Sink, president of the School of Music of the University of Michigan, was honored at the annual Commencement Exercises of Battle Creek College, on June 16, when President Paul F. Voelker, in behalf of the Board of Trustees, conferred on him the honorary degree of Doctor of Laws. In conferring the degree, President Voelker paid high tribute to Mr. Sink in recognition of his educational accomplishments along two special lines of endeavor, as president of the School of Music and as chairman of the Michigan Teachers' Retirement Fund Commission.

Peabody Conservatory Graduates Thirty-Three



Graduating Class of the Peabody Conservatory, Baltimore. The Four Students in First Row Are Yvonne Biser, Who Took the Degree of Mus.Bac., the Others Being: Beatrice Osgood, Philip Jeffreys and Helen McGraw Who Were Awarded Diplomas. The Remainder of Class Won Teacher's Certificates. The Final Three Rows Are Members of the Faculty, and Include: Messrs. Petran, Wirtz, Gittelsohn, Oswald, Otto Ortmann, Director of the Conservatory, Strube, Conradi, Cooper and Bolek. Behind These Are Miss Lucke, Messrs. Weaver and Cheslock, Misses Coulson and Carty, Messrs. Sklarevsky, Castelle, Thatcher and Bochau

BALTIMORE, July 10.—At the recent graduation exercises of the Peabody Conservatory of Music, thirty-three diplomas and teacher's certificates were awarded, and one degree of Bachelor of Music. The presentation was made by Gen. Lawrason Riggs, president of the board of trustees at the closing concert of the customary series of exhibition concerts held every year.

Carnegie Institute of Technology Has
Active Year

PITTSBURGH, July 10.—A résumé of the work of the year in the department of Music at Carnegie Institute of Technology shows that during nine months twenty-one recitals were given,

The students receiving diplomas were all from the piano department. They included Philip Jeffreys, Beatrice Osgood and Helen Calvert McGraw. Yvonne Biser received the Bachelor of Music degree. Those who received teacher's certificates were: Piano, Amos Allen, Beatrice Showalter, Katherine Smith, Emerson Meyers, Dorothea Ortmann, May Lewis Blalock, Alice Wells, Marjorie Hiron, Etta

Miller, Vera Kramer, Elizabeth Schnebly, Ethel Ashman, Beatrice Corder, Lillian Gelazela, Margaret Jones, Marjorie Cain, Ethel Bowman, Edith Davitz, Elizabeth Hodgkin, Dorothy Bunkley, John Wolf, Margaret Hunter, Sylvia Raven, Jeanette di Paula, Morton White and Irene Miller; harmony, Etta Miller, Yvonne Biser and Nina Valliant; violin, W. Frederick Pfeiffer and Theodor Karhan; voice, Caroline Wantz; school music, Susan Bromley.

nine of which were by individuals (seniors and post-graduates), and nine miscellaneous, all presented in the Little Theatre of the College of Fine Arts, and three by the orchestra in the large Music Hall at Carnegie Institute.

Five scholarships were given during the year, four by the Curtis Institute in Philadelphia, the fifth a gift of the Tuesday Musical Club of Pittsburgh. All of the Curtis scholarships were for wind instruments and were won by Joseph Mariano, flute; Charles Wrenn, bassoon; Abraham Portne, clarinet; Theodore Seder, French horn. A former student, Irving Bloom, of Pittsburgh, was called from Curtis, where he was studying on scholarship, to fill the second chair in oboe in the Philadelphia Orchestra. Charles Crane is now assistant to Willem Willeke at the Juilliard School of Music in New York. The organists are scattered in many churches in different cities. One of these, John Groth, is organist and choir director of the Swedenborgian Church in New York, in addition to serving as private organist to Percy Rockefeller.

Two graduate students of this year

under Selmar Janson—Louis Crowder and Charles Shotts—have enjoyed a summer scholarship in Germany under Eugen D'Albert.

Fontainebleau School of Music

Palace of Fontainebleau, France

Directors: Ch.-M. Widor and Camille Decreus - Supervised by the French Government

For American Artists, Teachers and Advanced Students Only

June 25 to September 25, 1930

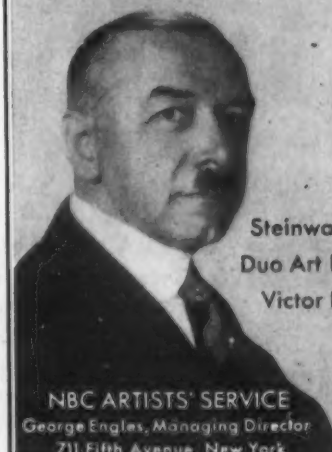
Greatest French Teachers, including Widor, Libert and Dupré, organ; André Bloch, composition and conducting; Miss Nadia Boulanger, harmony (the appreciation and philosophy of modern music); Isidor Philipp and Decreus, piano; Remy and Hewitt, violin; Paul Bazelaire, cello and instrumental ensemble; Grandjany, harp; Litvinne, Roosevelt and Salignac, voice, repertory and mise-en-scène; Pillois, the French language and history of music; Fauchet, solfeggio.

Tuition, Board and Lodging—\$300.00, three months' course; \$225.00, two months' course

American Office: NATIONAL ARTS CLUB STUDIOS

119 EAST 19TH STREET, NEW YORK CITY

FRANCIS ROGERS, Chairman

RUDOLPH
GANZ
Pianist-Conductor

Steinway Piano
Duo Art Records
Victor Records

NBC ARTISTS' SERVICE
George Engles, Managing Director
711 Fifth Avenue, New York

A Philistine Speaks His Mind on Modern Music

By MARSHALL KERNOCHAN

IT IS related of Giuseppe Verdi that, in the latter period of his career, he was chatting one day with some other musicians about a certain grand opera libretto which had been submitted to him and to several other composers of note, one of whom asked him whether he would handle the subject in a "classic" or "modern" style. "Well," replied the composer of "Othello," "I think I should merely write music."

TODAY, a curious tendency pervades the arts. We are being swamped under a deluge of new theories and technical innovations. In the plastic and graphic arts, we have an endless series of experiments looking toward the development of methods whereby emotion is either to be entirely eliminated, or represented by symbolic abstractions.

In music, on the theoretic side, we have polytonality, atonality, "tone clusters," and countless attempts to imitate everyday sounds of all kinds. The practitioners of all these systems show a common desire to avoid anything hitherto known as consonance. In this they are actuated partly by a sophisticated satiety, partly by the thought that since dissonance furnishes the pepper and salt which flavor our musical dishes, the logical sequel would be dishes consisting exclusively of pepper and salt.

On the mechanical side, we have the quarter-tone piano; organs and other instruments are being devised on similar lines. We have also innovations in performance. I have examined, for instance, a piano "sonata" in which the player is to use, instead of his hand, a piece of board spanning an octave. While these discoveries possess undoubted interest, their practical manifestations, unfortunately, have thus far fallen short in this respect. Few such compositions seem to survive their initial performance.

They do, however, succeed in arousing excited buzzings among our intelligentsia, who engage in a kind of continuous vocal six-day bicycle race to see who may gain a lap, and, if but for a moment, may be considered to have attained the most modern point of view. No vagary can be too extravagant to win their approval; and if we dare disparage any of the results, we are sternly reminded that we must judge them by entirely new standards.

Yet I see no reason for changing my standard—I have but one. It is neither classic nor modern. It makes no choice among the many formulae for art. It is simply this. Does the art speak to me? Does it wake my imagination? Does the artist give me something to take home? If the answer be "Yes," then, and only then, am I ready to admire and study the method by which the



Photo by Pirie MacDonald
Marshall Kernochan, Composer, Who Brings a New Point of View to Bear on Modern Music

artists' message is put across. That is my only test.

FROM today's *olla podrida*, one salient and vital fact is emerging. The goal of art is changing. It is no longer emotional expression; it is philosophical and mathematical research, plus the desire to work in a preconceived style.

Many have tried, more or less vainly, to define art. Here is my attempt. Art is the transference of an emotional message from the artist to the recipient's imaginative consciousness through the medium of the senses. True art expresses, but never states; for statement is the function of the pedagogue, and is addressed exclusively to the intellect, without sensual intervention.

Here we find the reason why, as many of us believe, much modern art is failing. Its practitioners are purely cerebral, claiming to create an art of abstraction, free from all human emotion. They have thus ceased to be creators and have become pedagogues. Under the arid yoke of theory, they have discarded the instinctive element, which includes all feeling and mood.

Yet it is this element alone which has the power to establish rapport between artist and recipient. Without it, an artist will appeal only to his own ilk, those whose pleasure is derived solely from the new, and whose powers of receiving an emotional message have long since become blunted by over-sophistication.

For all great art is purely instinctive in conception, and carried out by a

technic so mastered that it, too, has become instinctive to the point of self-effacement. An art-work fails to the exact degree in which its technic attracts the attention which should focus on its message. No great art ever results from a mere cerebral theory; theory is but the result of studying the work of the master, which, says Whistler, "reeks not of the sweat of the brow, and is complete from the beginning."

THE failure, then, of most of our modern art lies in its impotence to establish emotional communication with those instincts which are our common birthright. I care not how "provocative" a new work may be, provided its provocativeness be not calculated, nor the result of a mental pose. For all that is good in it will ultimately react on the people's instinct, the court of final judgment.

Evidence of failure is not wanting. The modernist himself makes naïve confession by the reams of essays and monographs which are thought necessary to force his art upon us. A few years ago a composer sent broadcast to the musical fraternity the score of one of his works, accompanied by a long and prolix essay dealing with the theories under which the work had birth; the essay being an unconscious betrayal of the composer's underlying feeling that his music lacked the power to carry through without a crutch.

An atmosphere of lofty intellectual superiority breathes through nearly all of this literature. Many specimens have an irate, scolding tone; others, a mystical one; and others, again, are suffused with a pained and tolerant pity for those artistic pariahs who have not as yet seen the great light, so obvious to the writer, of the genius (sic) whom he is panegyricizing. Another favorite reasoning runs like this: Wagner was unfavorably criticized at first. Wagner was a genius. Binks is now being unfavorably criticized. Ergo, Binks is a genius. Q. E. D. Let but this comforting viewpoint gain general acceptance and geniuses will be as plentiful as leaves in the June woods, as numerous as bootleggers!

LET us now inquire why so many of our gifted younger artists and composers are turning scornful backs on the imaginative and emotional side of art, and flocking to the sterile precincts of the laboratory. We shall find two main causes.

First, the herd instinct. A young composer often looks up to some personage whose work he admires, or has drifted into some sophisticated coterie whose applause he covets. These tell him in lofty and dogmatic tones that all feeling and imagination are "blah" or "tripe." Suppressing the still small voice of his instinctive self, he allows himself to be hypnotized into writing so as to give satisfaction in the desired quarter. He is no longer an individual. He is a member of the herd. He is lost.

Second, the dread of being thought unoriginal. The young composer often forgets the basic truth that if an artist achieve genuine self expression, then, and only then, will he inevitably be original. In nature is no duplication of personalities.

The ultimate spiritual crime against the young creative artist is to accuse him of imitation. Nearly always, in his early work, there appear traces of

outside influences as yet imperfectly absorbed into his individuality. Such a work is performed, perhaps, and some brilliant gentleman, be he professional critic, or well meaning friend, hunts out the inevitable reminiscences. The unhappy composer reexamines his music. He fears that there may be some basis for the criticism, and proudly resolves that in his next piece there shall be no reminders of other music. His work has now ceased to be instinctive. It has become conscious. He is lost.

Let the young creative artist, then, devote himself solely to the communication of that message for the expression of which he feels a true and irresistible urge, using a technic appropriate to its utterance and, above all, strictly subordinated to it; turning aside neither for the cackle of the critical reminiscence-hunter nor the bray of the intelligentsia, who look not at the matter, but only at the manner. In the end, his work will stand or fall by its matter. As for the manner, let him remember that, except from the historian's viewpoint, there is no such thing as ancient art, nor yet modern art. There is only personal art.

And if he have naught to express, silence is golden, and the only true honesty.

[From The Outlook. By Permission.]

Illinois Catholic Women's Chorus Appears Under New Conductor

CHICAGO, July 10.—The fourth annual choral concert of the Illinois Club for Catholic Women, was given at the Goodman Theatre. This was the organization's first appearance under its new conductor, Arthur C. Becker, who achieved excellent results from the chorus of thirty. Gertrude Owen, soprano, disclosed marked interpretative ability in "Vissi d'Arte" from "Tosca" and a group of modern works, including a new song, "Longing," by Mr. Becker. Eusebio Concialdi, baritone, sang a well contrasted group of songs with his customary vigor. Both soloists were encored. Gregory Konold was the accompanist.

John Charles Thomas Booked for a Busy Season

John Charles Thomas, baritone, will have no time hanging heavy on his hands next season. He has been booked for five operatic appearances in San Francisco, three in Los Angeles, seven with the Philadelphia Grand Opera Company, five with the Chicago Opera Company in Chicago and ten with this company on tour, as well as fifteen concert appearances on civic concert courses and fifteen more under NBC Artists Service management, a total of sixty operatic and concert appearances. Mr. Thomas will have to cross the country twice from coast to coast and will also take a month's rest in Florida.

San Diego Morning Choral Club Heard in Interesting Program

SAN DIEGO, CAL., July 10.—The Morning Choral Club, Louis Bangert, conductor, was heard recently in an interesting program with Fred Klosterman and James O'Connor, pianists, in two-piano works, and with Bess Bangert as accompanist. The chorus of women's voices sang works by Corelli, Grieg, Schubert-Kramer, Stewart, Payson and Risher. The pianists played numbers by Bach, Rachmaninoff, Beecher, Pattison and Chabrier.

René Maison, tenor of the Chicago Civic Opera Company, will make his first concert tour in America next season.

INSTITUTE OF MUSICAL ART

of the

JUILLIARD SCHOOL OF MUSIC
FRANK DAMROSCH, Dean

120 Claremont Avenue, New York, N. Y.

A School for Serious Students All Branches Moderate Tuition Fees

Special Announcement

All Talented Advanced Violin Students Will Come Under the Personal Observation and Instruction of

PROF. LEOPOLD AUER

Summer Finds Curtis Pupils Active



Kubey-Rembrandt Studios

PHILADELPHIA, July 10.—Special summer classes of the Curtis Institute of Music are now in session, with picked students of exceptional talent assigned to spend the vacation period with their respective teachers. The group shown above is the vacation

class of David Saperton, assistant to Josef Hofmann in the piano department of the Institute. Left to right they are Marga Wustner, Jorge Bolet, Jean-Marie Robinault, Mr. Saperton, Rosita Escalona, Irene Peckham and Florence Fraser.

Philadelphia Concerts

(Continued from page 3)

ing; Arthur Judson and his associates of the Philadelphia Orchestra Association; the Philadelphia Music Bureau, of which Clara Barnes Abbott is chief, and Helen Pulaski Innes, assistant chief; Leopold Stokowski, for his constant counsel; and Mayor Mackey, for his personal and official backing of the enterprise.

Mayor Mackey made an address of acceptance on behalf of the city.

A Satisfying Program

Mr. Smallens chose a very substantial program for the opening concert. He gave a spirited and sparkling reading of the "Meistersinger" Prelude, and conveyed the gossamer beauty of the Notturmo and Scherzo from Mendelssohn's "Midsummer Night's Dream" suite. The first part ended with a poetically conceived version of Strauss's "Tod und Verklärung." The second half was devoted to the Beethoven Seventh Symphony, the blithe rhythms and sheer loveliness of which were effectively communicated.

W. R. MURPHY

Jacques Gordon Opens Connecticut Summer Courses

Upon his arrival at his farm at Falls Village, Conn., the middle of last month, Jacques Gordon, the noted violinist and leader of the Gordon String Quartet, found a large group of new pupils awaiting him. There were five from Chicago and others from Winnipeg, Lincoln, Omaha, Toledo, Indianapolis, Santa Barbara and Wyoming. Mr. Gordon is this Summer devoting his mornings to quartet rehearsals, the afternoons to teaching. In the evening he will hold chamber music classes for his students.

Lee Pattison is in charge of piano study, and Arthur Olaf Andersen of all theoretical work.

Schipa Triumphs in Seasonal Debut at Colon Opera

Evans and Salter received a cable from Buenos Aires on June 19 regarding the first appearance of the season of their tenor, Tito Schipa, at the Teatro Colon, Buenos Aires. The cable read: "Schipa sensational triumph yesterday Elisir d'Amore." This was the first of twenty appearances which Schipa is making during the Colon opera season. Following these he leaves late in August for ten operatic appearances at the Teatro Municipal in Santiago, Chile.

Cleveland West Side Musical College Holds Graduation

CLEVELAND, July 10.—The twentieth Commencement exercises of the West Side Musical College were held on June 17 at the Franklin Avenue Christian Church. The orchestra of the institution, under Guy E. Booth, provided the accompaniments for solo movements from concertos played by Pearl M. Hull, Ruth L. Shermer, and Harriett Schwartzberg, pianists. A number of other young artists participated in the program.

Goldman Band Opens Thirteenth Season in Central Park

The Goldman Band, conducted by Edwin Franko Goldman, opened its thirteenth season of free concerts on the Mall in Central Park on the evening of June 16 before an audience of many thousands. Daniel and Murry Guggenheim, donors of the concerts, made addresses of greeting. The series on the campus of New York University was opened on the following evening. Three concerts will be given weekly at each place, the Saturday and Sunday night programs beginning at 8.30 o'clock instead of 8.45, as formerly. On the evening of June 18 the Chopin Funeral March was played in memory of the late Nahan Franko, the conductor's uncle.

Yvonne Gall

Season
1930

LEADING
SOPRANO

Ravinia Opera
June-Sept.

Concert Season
Follows

"Fascinating
Grace"

"Never More
Captivating"

"Sets Forth Her
Beauty"

"Intriguing—
Fascinating,"



Photo by Lipnitski, Paris

Vocal Finish—Artistic Musical Style
Vocal Quality Suave and Smooth"

"ONE OF THE LOVELIEST OBJECTS ON
EARTH, ANOTHER SUPERB SINGER"

"A MISTAKE TO TRY TO STAGE MAROUF
UNLESS YVONNE GALL WAS TO SING IT"

June 24, First "Marouf" of 1930 Season

"It would be a mistake ever to try to stage the piece (Marouf) unless Yvonne Gall was at hand to sing the part of the princess. In this performance she was one of the loveliest objects on earth, another superb singer, a personage of the stage who used repose or high spirits with equal ability and equal effect." Edward Moore, Chicago Tribune.

"Then Yvonne Gall appeared. When the trembling Marouf at last dared gaze upon her unveiled countenance one could sympathize with his delighted amaze . . . Mlle. Gall's tone had the caressing warmth to woo any man." Chicago Post.

"Mlle. Yvonne Gall has never seemed to me more captivating nor has her liquid, warm-hued soprano ever sounded so lovely. Her voice has developed, both in amplitude and in pliancy. She wears the costumes with fascinating grace." Herman Devries, Chicago American.

"'Marouf' introduces the gracious Yvonne Gall in a part that sets forth her beauty of person, that lies perfectly for her voice, that suits each inflection of her art." Glenn Dillard Gunn, Chicago Herald Examiner.

"Mlle. Yvonne Gall repeated her very artistic interpretation of the oriental figure. She made an intriguing and fascinating appearance and she sang her music with vocal finish and with artistic and musical style. She had several sustained arias and rendered them all with a vocal quality that was both suave and smooth." Maurice Rosenfeld, Chicago Daily News.

Concerts Now Booking September 1st to December 15, 1930,
Also for Spring and Fall of 1931

(After closing of Ravinia Opera Company)

CONCERT MANAGEMENT VERA BULL HULL,
STEINWAY BUILDING, NEW YORK CITY

Columbia Records

MUSICAL AMERICA

Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 0522

Cable Address: MUAMER

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary and Treasurer

JOHN F. MAJESKI

Publisher

A. WALTER KRAMER

Editor-in-Chief

OSCAR THOMPSON

Associate Editor

MAURICE B. SWAAB

Advertising Manager

Chicago Office:

MARGIE A. McLEOD, Business Manager

ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER, Manager

16 Euclid Avenue

Quincy, Mass.

Foreign Representatives:

Germany:

MISS GERALDINE DECOURCY

Nikolsburgerplatz 6/7

Berlin

Austria:

DR. PAUL STEFAN

Hamerlingplatz 27

Vienna

England:

BASIL MAINE

5 Davis Place

London, S. W. 10

Cuba:

CARIDAD BENITEZ

B250 Vedado

Havana

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canadian and Foreign, \$4. Single Copies, Twenty Cents

Wanted: A Winthrop Ames for the Talkies!

WHEN the first full-length talkie, "Lights of New York," was shown at the Strand Theatre in New York in July, 1928, there was, indeed, hope for the then new cinema development. Despite the fact that "Lights of New York" was an imitation of the admirable play "Broadway," despite its crudities and its utter lack of sound film technique as we know it today we made ourselves believe that the talkie would grow into something finer than the moronic silent film with which Hollywood had been satisfying those whose mental age is said to be twelve years.

Two years have passed. The talkie has developed, to be sure, technically, though at its best it leaves much to be desired, viz., the absurdly loud cracking sound made by a simple tap; the roar which issues as the result of a door being quietly closed. Distinguished players like George Arliss and John Barrymore have been admirably transplanted into this field. John McCormack and Lawrence Tibbett have made two of the most worthwhile sound films of this year. Both artists were able, because of their unusual gifts, to triumph in spite of the musical part of the production. In the case of McCormack the inclusion of a number of his concert favorites in the concert scene raised the musical standard of "Song o' my Heart," but in the Tibbett "Rogue Song" a musical score of questionable value, to put it mildly, was a tax on the great baritone, who, fortunately and greatly to his credit, surmounted the obstacle brilliantly. Think what he might have

done with fine music, music worthy of his art and voice!

Tin Pan Alley has moved to Hollywood. Its composers, excellent as they are in their place, are being employed by the large talkie firms to write practically all the music for the films. What Tin Pan Alley does not write is written by operetta composers, imported variously from Vienna, London or New York—in the case of New York, foreign musical comedy composers, like Friml and Romberg, who reside here.

Let us make clear that we are second to none in our admiration for Oscar Straus of "Chocolate Soldier" fame, a musician of parts, now in Hollywood. But there are few like him. Herr Straus can write music worthy of production anywhere. But why have not the studios called Charles Wakefield Cadman or Henry Hadley or half a dozen other American composers, who have shown that they can write melodious, colorful music, both operetta and opera, to write the scores for their talkies? Because the directors of these films know nothing about real music and care less. In any other field a group of manufacturers of a product which had an ingredient as important to its success as music is to the talkie, would consult experts in obtaining the essential ingredient. But not so in that of the talking screen.

To be sure, Hugo Riesenfeld is musical director for United Artists, Erno Rapee for Warner Brothers, William Axt for Metro-Goldwyn, etc. These are musicians of standing, who in their association with the silent screen proved themselves able compilers of appropriate accompanimental music for orchestras to perform. We feel certain, however, that these men have not been consulted in the choice of composers for important talkies, talkies which call for singing, such as those referred to already and others now in the process of making.

WE would sound an alarm. The talkies have replaced the silent film. The latter was in a bad way when the talkie arrived. For twelve months before that time the public had shown an apathy toward the silent film; attendance had dropped off some 30 per cent. The uninteresting talkie of today surpasses the dull, silent film of 1926-27 in dullness; and, what is more, it is annoying because it is noisy, raucous, cheap and vulgar. One could sleep at a silent picture, a privilege which the talkie does not grant.

A standard must be set. To date it has not been even approached. In the theatre world a gentleman named Winthrop Ames appeared on the horizon some years ago and made productions which have never been forgotten. His Little Theatre in New York was the scene of many an artistic undertaking. Likewise his Gilbert & Sullivan revivals of a few years back raised the standard for that kind of operetta.

A man of Mr. Ames's standards and ideals is what is needed at this moment in Hollywood. His arrival there would no doubt cause a considerable amount of consternation in the ranks of the lowest brows, who would tremble for fear of losing their very comfortable berths. But the country would welcome him as a standard bearer, and within a year after the beginning of his activity, we would be regaled with talking pictures that intelligent men and women could enjoy.

Are the movies an art? By no means. They have an opportunity of making themselves one. To do so requires, however, looking up, not down; looking toward the horizon of beauty, not at the cash register; penetrating into the finer recesses of fine poetry, exalted drama, noble music, not into the slums of the underworld as depicted by writers who have gladly cashed in and changed their habitat from the East to the West Coast.

Personalities



Popular Metropolitan Artists Feted on Tour

Tibbett-Swarthout—On the Spring tour of the Metropolitan Opera Company, a number of social events were given in honor of the leading artists of that organization. Lawrence Tibbett, baritone, and Gladys Swarthout, mezzo-soprano, were snapped by an industrious cameraman on one of these occasions.

Cottlow—Augusta Cottlow, pianist and teacher, is an enthusiastic horticulturalist, and passes much time during her vacation in gardening on her husband's estate at Tivoli, N. Y.

Toscanini—Arturo Toscanini flew by airplane from Milan to Bayreuth recently, where he was to begin rehearsals for the operas which he will conduct on the Festival, opening July 26.

Robeson—Paul Robeson, American Negro baritone and actor, who recently appeared as Othello in London, is the subject of biography written by his wife, Eslanda Goode Robeson, which has recently been published by Harpers.

Sousa—John Philip Sousa was honored with an invitation to conduct the band of the Second Battalion Royal Welsh Fusiliers at Tidworth, England, on June 25, in a ceremony perpetuating the traditional friendship between the battalion and the United States Marine Corps.

Gigli—Beniamino Gigli was made a Commander of the Order of St. Maurizio and St. Lazarus at the recommendation of Premier Mussolini on June 14. The tenor subsequently sang in a benefit performance of "Marta" given under Fascist auspices at the Royal Opera in Rome, under the baton of Serafin.

Rothafel—S. L. Rothafel ("Roxy") has again indulged in his pet hobby—the acquisition of high-powered motor cars. His newest vehicle of transportation is a sixteen-cylinder Cadillac, with specially built body in green and silver. This is the third of his cars, the others being a Mercedes and a Duesenberg.

Schumann Heink—Two surprises awaited Mme. Ernestine Schumann Heink when she stepped off the train from California to begin a week's engagement at the Roxy Theatre recently. The first news was that she was to share the entertainment with "Mamba," the first film story to be written by her son, Ferdinand Schumann Heink. The second was a telegram informing her of the arrival of her second great-grandchild in California.

Oskenonton—A fête was recently staged in Paris for the Franco-American Settlement at Belleville, under the direction of Sascha Guitry, who wrote the pageant and appeared in it with his wife, Yvonne Printemps, and many well-known musicians and actors. A feature of the evening was a program of songs by Oskenonton, Mohawk baritone, who flew from London to appear. Among those present were Mme. Foch, Marshal Joffre and Mme. Joffre, General Gouraud, Military Governor of Paris, and other officials.

Musical Jottings in Lighter Vein



A Moralistic Tale

There was a young tenor from Wheeling
Whose top notes reached up to the ceiling.
But he felt that he lacked,
Pushed his voice till it cracked—
And now his vibrato is pealing!

THE Modernist Movement was recently reported to be in a bad way. After the last consultation, specialists advised the use of a pulmotor.

WE wonder what Toscanini did with all the medals he got on his tour?

Bigger and Better

"CANNED music" is to replace the choir and organ in a Berlin church. Two records will be played at a time, and the sound will be further amplified by a loud-speaker.

Suggestion for a hymn for the day:
"Celestial Voices Swelling."

Not Daunted

YOUNG LADY (in music store):
"Have you got 'none but the bravest heart'?"

AFFABLE SALESMAN: "I don't know about that. But I've got a strong constitution. Shoot!"

Old Lady (to policeman who has assisted her across the road). I've ALWAYS WANTED TO TALK TO YOU. YOU'RE THE SAME NUMBER AS MY FAVORITE HYMN.

—Punch

Judson Bureau Opens New Booking Department for Cinema and Stage



William B. Murray, Who Heads New Department of Judson Bureau Devoted to Motion Pictures and the Stage

A special department has been established by the Judson Radio Program Corporation and Concert Management Arthur Judson, Inc., to take care of the booking of artists for theatrical productions and motion pictures.

The rapid growth of business for artists in these departments has necessitated this move. William B. Murray, formerly president of Judson Radio Program Corporation, will be in charge of this enterprise. He remains as vice-president of Concert Management Arthur Judson, Inc.

The offices of the new department are on the fifteenth floor of the Steinway Building.

Cobina Wright to Be Under Friedberg Management

Mme. Cobina Wright, soprano, will be under the Concert Direction of Annie Friedberg next season. Mme. Wright was booked for a joint recital with Rafaelo Diaz, tenor, at the Ocean Grove Auditorium on July 5.

Grete Stueckgold, soprano of the Metropolitan Opera Company, will make her American concert debut Sunday afternoon, Dec. 28, in the Town Hall. She has been engaged to sing at the Cincinnati Festival.

Twenty Years Ago

as viewed in MUSICAL AMERICA in July, 1910

There's Many a Slip—etc.

July 9.—According to a cablegram received by MUSICAL AMERICA Wednesday afternoon, persistent rumors are afloat in Paris to the effect that Gabriel Astruc, the Paris impresario, is being considered for the directorship of the Metropolitan Opera House. . . . He will succeed Signor Gatti-Casazza at the expiration of the latter's contract in the Fall of 1911.

~1910~

Still Popular

July 16.—A highly popular addition to the forces of the Metropolitan company is William Guard, who used to be Hammerstein's press representative and whom Otto Kahn snapped up as soon as Hammerstein sold out.

~1910~

Mr. Savage's Opinion

July 16.—Formal announcement was made by Henry W. Savage last Monday that he had obtained the sole American rights to the production in English of Puccini's new opera, "The Girl of the Golden West." Mr. Savage said he considered the opera Puccini's greatest—"more colorful than 'Madama Butterfly' and superior to 'Manon Lescaut,' 'Boheme' or 'Tosca.'"

~1910~

Licked on the Diamond, Too!

July 9.—The baseball team of the Metropolitan Opera House defeated a team representing the Boston Opera Company in New York, June 29, by a score of seven to two.

~1910~

Where Are the Scandals of Yesteryear?

Milan, July 9.—The Giachetti-Caruso case was not heard in court yesterday as scheduled and it is thought that a secret settlement between the tenor and the woman known as his wife is the explanation.

~1910~

But Not for Long!

Oscar Hammerstein is to become a London impresario and will give grand opera there next year on the same plan and scale as he did in New York.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

About Reyer

QUESTION BOX EDITOR:

How is the name of the composer of "Sigurd" and "Salammbô" pronounced? Is the former opera patterned on the Wagner Ring?

Tacoma, Wash., July 3 E. V. J.

The name is pronounced "Ray-yair" both syllables equally accented. If you mean by "patterned on" that Reyer got his inspiration from Wagner, no. The opera was produced after the Ring but had been completed some years before it.

???

Oratorio and "Passion"

QUESTION BOX EDITOR:

Is there any essential difference between "oratorio" and "Passion Music?" Portland, Me., July 1 F. L.

Yes. An oratorio may deal with any sacred subject, and Handel even wrote "secular oratorios" which we should at the present time call "choral works," but Passion Music deals exclusively with the Passion of Christ and Biblical events leading up to and following it.

???

Ciphering

QUESTION BOX EDITOR:

What does "ciphering" mean in music? Watkins, N. Y., July 3 E. B. D.

When through some mechanical defect an organ pipe sounds without the key's being depressed, it is said to "cipher."

The Zarzuela

QUESTION BOX EDITOR:

One frequently sees the term "zarzuela" used in connection with Spanish music. Can you enlighten me as to its meaning?

Chattanooga, Tenn., July 1, S. C.

A Zarzuela is a two-act drama with incidental music something like the French vaudeville. Two or three of them are usually given on one bill. The term had its origin in the royal castle of Zarzuela where this type of entertainment was first given in the seventeenth century.

???

That Circus Instrument!

QUESTION BOX EDITOR:

Which is the correct pronunciation of "Calliope," with the accent on the first or the second syllable?

Danbury, Conn., July 2 H. T.

If you are speaking of one of the nine Muses, pronounce the word in four syllables with the accent on the second syllable. If you mean the steam organ popular in circus parades, the other pronunciation, in three syllables with the accent on the first syllable, is admissible but not desirable.

???

Cutting Compositions

Is it permissible at a serious concert for a pianist to cut portions of works played?

Chicago, July 10 F. C. T.

Hardly. It would be better to choose something shorter by the same composer, or else to omit some other number and play the one referred to in its entirety.

LEONORA CORONA

SOPRANO
METROPOLITAN OPERA CO.
NEW YORK



EDWARD RANSOME

TENOR METROPOLITAN OPERA CO.
General Direction: Emilio Ferone, Milan, Italy
Concert Bookings: HAENSEL & JONES, Steinway Bldg., New York



JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
6 East 45th Street
NEW YORK
Steinway Piano

Edward Johnson to Sing Title Role in "Ibbetson" Premiere



Edward Johnson, tenor of the Metropolitan, is seen above with a youthful member of his Ravinia audience. The preoccupied young gentleman is Mr. Johnson's nephew.

The popular tenor, now singing with much success at Ravinia, will create the role of Peter Ibbetson in the world premiere of Deems Taylor's opera at the Metropolitan next season.

FONTAINEBLEU HOLDS FETE ON ANNIVERSARY

Ravel Honored in Ceremony Attended by Damrosch, Flagler, Rogers and Other Americans

The tenth anniversary of the founding of the American School of Music and Fine Arts at Fontainebleau, France, is being marked by a fete which opened on July 3, when an elaborate program was given in honor of Maurice Ravel. The composer had arranged the program and acted as conductor of his music before a large audience, which included Walter Damrosch, Francis Rogers, chairman of the American committee of the school; Harry Harkness Flagler, and other Americans. The student body of the school, numbering some 300, and a number of French notables were in attendance.

The festival was held in the Salle du Jeu de Paume in the Palace of Fontainebleau. Among the artists appearing in the program, in addition to M. Ravel, were Madeleine Grey, French singer; Beveridge Webster, American pianist; André Aselin, violinist, and Tony Close, cellist. Before the concert, Ravel was guest of honor at a luncheon given in the school refectory and attended by Mr. Damrosch and others.

The second day's celebration, on July 4, was given in memory of Saint-Saëns and devoted to his music.

The artists scheduled to appear were Isidore Philipp, pianist; Paul Bazelaire, cellist, and André Pascal, violinist.

NEW CANTATA SUNG

"The Pioneer Spirit" Given at Anniversary of Transylvania College

LOUISVILLE, KY., July 10.—A musical fantasy, "The Pioneer Spirit," was given at the Sesqui-Centennial of Transylvania College. The words of the cantata were written by Lucia Clarke Markham and Charles Martin, the music by Foster Krake, head of the music department of the college. It was presented by a large chorus and orchestra led by Mr. Krake. An interpretation was given as a prologue by E. W. Delcamp, professor of classical languages. The composition proved dignified and imaginative. Mrs. Foster Krake organized the performance, which attracted an audience from all parts of the South.

The Louisville Music Teachers' Association held its annual banquet and election meeting in the Mayflower assembly room. Officers elected for the coming year are Victor Rudolf, president; Susie Elvira Williams, vice-president; Verona De Garis, secretary; G. P. Bruner, treasurer, and Mrs. J. B. Speed, chairman of program.

K. W. D.

Barrère Gives Recital of Flute Music for Maverick Colony

WOODSTOCK, N. Y., July 10.—A concert of American and French music for piano and flute, was given last month at the Maverick Sunday Concerts by George Barrère assisted by Inez Carroll. The American composers represented included Parker Bailey, Wallingford Riegger, and Charles T. Griffes. European composers whose works were heard, were Georges Enesco, Rumanian, and André Wormser, Charles-Marie Widor and Gabriel Fauré all of France.

Burnet C. Tuthill and Ruth Carroll Wood to Wed

Burnet C. Tuthill, general manager of the Cincinnati Conservatory of Music, is to be married on Aug. 9 to Ruth Carroll Wood at her home in Muncie, Ind. Miss Wood is a graduate of Western College for Women, Oxford, Ohio, and took her Bachelor of Music degree at the Cincinnati Conservatory of Music, where she has been teaching theory. She is a violinist, a pupil of Robert Perutz.

G. Schirmer Summer School to Open

A free Summer school will be inaugurated this Summer by G. Schirmer, Inc., New York music publishers, in the Grand Central Palace, New York. It will extend from July 21 to Aug. 8. The lectures and their subjects will be: Hazel Gertrude Kinsella, class piano methods; Dorothy Weed, rhythm band demonstrations; Dr. J. Laurence Erb, music appreciation; Grace Helen Nash, elementary methods and methods for older beginners; and Elizabeth Quaile, modern piano pedagogy.

Paul Robeson, American Negro baritone, at present appearing with phenomenal success as Othello on the speaking stage in London, will give a New York recital on January 10 in Carnegie Hall.

Great Lakes Broadcasting Company Opens New Studios

CHICAGO, July 10.—The formal opening of the new studios of WENR, the Great Lakes Broadcasting Company, was held at 20 North Wacker Drive recently. The reception was attended by many prominent persons of the musical and broadcasting world, and a special program by stage stars and visiting celebrities was offered to the public.

Passed Away

Tivadar Nachez

LAUSANNE, July 1.—Tivadar Nachez, violinist, died here last month. Mr. Nachez, whose real name was Theodor Naschitz, was born in Budapest, May 1, 1859. His first teacher was Sabathiel, conductor of the opera in Pest. He was later a pupil of Joachim in Berlin and of Léonard in Paris where he made his headquarters for some years, playing numerous engagements in the French capital and touring Europe. In 1889, he settled in London where he was especially successful. At the outbreak of the World War, he went to America, settling in Santa Barbara, Cal. His last public appearance was in 1926.

Besides his concert activities, Mr. Nachez published numerous original compositions and edited a number of classical violin works.

Colonel Gray Estey

BRATTLEBORO, VT., July 10.—Colonel Gray Estey, president of the Estey Organ Co., died here recently in his fifty-eighth year. Colonel Estey became head of the Estey Organ Co., in 1902, upon the death of his father, General Julius J. Estey. During the Spanish American War he served with the First Vermont Infantry as a major. He was a member of the Vermont National Guard for more than twenty years, retiring as commanding officer of the First Regiment, Vermont National Guard, in 1910. Colonel Estey was a delegate from Vermont to the Republican National Convention in Chicago in 1912.

W. J. P.

Leo Feist

Leo Feist, music publisher, died at his home in Mount Vernon, N. Y., on June 21. Mr. Feist, who was a native of New York, while working as a corset salesman about thirty-five years ago, decided to become a composer of popular music. He published several of his own works and finally made a success with "Smoky Mokes," a cakewalk, in the late 'nineties. "Anona," popularized in vaudeville by Mabel McKinley, was another of his successes. During the World War he realized a large amount of money on George Cohan's "Over There." Mr. Feist was sixty-one years old. He is survived by his widow and three sons.

Gianni Viafora

Gianni Viafora, well known as a cartoonist and illustrator, and for a number of years a member of the staff of MUSICAL AMERICA, died suddenly at his home in New York on June 16. He had been suffering from a heart affection.

Mr. Viafora, who was fifty-five years old, was a native of Southern Italy and had been in the United States for a

considerable time. He was an intimate friend of the late Enrico Caruso. His wife, Mme. Gina Ciaparelli Viafora, formerly a member of the Metropolitan, has been active as a voice teacher in the city for many years.

Peter B. Sparks

Peter B. Sparks, organist, died at his home in Brooklyn on June 22, in his eightieth year. Mr. Sparks had been organist of the Central Baptist Church, New York, for seventeen years, and had also served in a similar capacity at Trinity Church, the Central Presbyterian Church and the Baptist Tabernacle. Mr. Sparks's musical education was undertaken at an early age under Otto Singer, with whom he studied piano and composition, and Samuel P. Warren, who taught him organ. He was also well known as a composer.

Angelo Scandiani

MILAN, July 1.—Angelo Scandiani, for some years connected with the management of La Scala and, since the resignation last season of Arturo Toscanini, its general director, died here on June 24, following a heart attack. Mr. Scandiani had been educated as an electrical engineer but, discovering that he had a voice, he became a singer. He had appeared at La Scala and elsewhere in baritone roles. He was fifty-eight years old.

George Houston Davis

BIRMINGHAM, ALA., July 10.—George Houston Davis died here on June 19 after an operation. He was prominent in industrial circles. His wife, an accomplished musician, was for many years prominent in the National Federation of Music Clubs, having served as vice-president of that organization until last June.

Theresa Cannon Buckley

NEW ORLEANS, July 5.—Theresa Cannon Buckley, organist at the Cathedral St. Louis for more than thirty years, died at her home on June 4. Mrs. Buckley, besides her activities as an organist and choir director, was a prominent teacher and also organized, was president and conductor of the Polyhymnia Circle, a choral society.

W. S.

Charles Raymond Weills

WASHINGTON, D. C., July 10.—Charles Raymond Weills, for many years conductor of the symphony orchestra of Harrisburg, Pa., was found dead in Rock Creek Park here on June 21. Mr. Weills has long been identified with leading musical organizations in Washington.

A. T. M.

William Goodrich Beal

William Goodrich Beal, pianist and teacher, was found dead in his apartment in New York on June 18. Mr. Beal had been a student at the Institute of Musical Art and the Diller-Quaile School. He taught in private schools in Hewlett, L. I., and Orange, N. J., besides in his own studio.

Romaine Callender

PHILADELPHIA, July 10.—Romaine Callender, director of the Metropolitan College of Music and author of works on musical instruction, died here on July 1.



THE ELSHUCO TRIO of New York

"They maintain a delightfully balanced and delicately sensitive ensemble."—Pitts Sandora in the Telegram.

Steinway Piano—Brunswick Records



Karl Willem Aurelio KRAEUTER WILLEKE GIORNI

"There is a freshness and crispness about their playing which captivates and holds the hearers."

—B. L. C. in the Telegram.

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.



Summer Suns Bring Relaxation to Musicians



"Tea for Two." Grace Moore, Metropolitan Soprano, with Her Teacher, Dr. P. M. Marafioti, at Her Summer Home at Malibu Beach, Cal.



Frederick Schlieder Studies on the Bremen, en Route for a European Vacation from Which He Recently Returned to Conduct Master Classes in New York, Berkeley, Cal., and Denver.



Anna Hamlin, Soprano, at Lake Placid, N. Y. Does the Smile Indicate Important Contracts for Next Season?



Giovanni Martinelli, Mrs. William C. Hammer and Mme. Marianne Conitch Demonstrate to Captain Blancart of the "Ile de France" That a Winch Makes a Good Background for a Picture.



Eugène Coossens, with Mrs. Coossens on His Right and Mrs. William C. Hammer on His Left, Leaves the Hotel Majestic, Paris, for a Stroll in the Bois.



Willem Durieux, Conductor of the Greenwich Symphony, with Two Prize Winners in a Contest in Analyzing His Programs. Adelaide Banker Stands on His Right and Emily Anne Del Mar on His Left.



Walter Giesekeg Gives a Lesson in Botany to His Daughter, Jutta, at Baden-Baden During an Interval in Preparation for His Coming American Tour



Dr. J. Fred Wolle Discusses a Point in Bach Choral Singing with Two Friends Outside the Packer Memorial Church at Bethlehem, Pa.

School of Sacred Music Confers New Degree on Seven Graduates

THE degree Master of Sacred Music was conferred upon seven candidates at the commencement exercises of Union Theological Seminary, held recently. The candidates were presented by the Rev. Henry Sloane Coffin, D.D., LL.D., president of the faculty of the Seminary, upon recommendation of the faculty of the School of Sacred Music, Clarence Dickinson, Mus.D., Litt.D., director. The candidates were: Hugh Boring Porter, Mus.B., A.B.; Emma Helen Pendleton, Mus.B., A.B.; Stella Marie Graves, Mus.B., A.B.; Jessie Newgeon Hawkes, Mus.B.; Bertha C. Ask, Mus.B.; Catharine Virginia Stock, A.B., and Kenneth Eppler, Mus.B.

Mrs. Hawkes and Miss Graves will carry their training in sacred music to foreign fields. Mrs. Hawkes will accompany her husband to Salonica, Greece, where she will be director of music of the schools governed by Anatolia College, in which institution Mr. Hawkes is professor of history and librarian. Miss Graves will return to Japan, where she spent several years as head of the department of music of Kobe College before coming to the School of Sacred Music. Next year her work will be among the churches and schools of southern and central Japan.

The new degree represents two years'

resident study in all branches of church music, a thesis and a musical composition in larger form. It aims to symbolize not only thorough general musi-



The Graduating Class of the School of Sacred Music is "Snapped" with Dr. Clarence Dickinson, Director. Left to Right: E. Helen Pendleton, Stella M. Graves, Hugh Porter, Dr. Dickinson, Jessie N. Hawkes, Kenneth Eppler, Catharine V. Stock and Bertha C. Ask

cianship, but special qualification for the ministry of music in the church. The School of Sacred Music is the only graduate school of its type, so far as is known.

Cincinnati College of Music Awards Honors to Large Class

CINCINNATI, July 10.—The fifty-second annual commencement exercises of the College of Music were held in the college auditorium on June 20, when Dr. Sidney C. Durst presented certificates to sixty-two students and diplomas to thirty-four. Martin G. Dumler, M.M., LL.D., conferred degrees on thirty-two, Lynnwood Farnam, New York organist, being honored with the degree of Doctor of Music. The Hon. Russell Wilson, mayor of Cincinnati, made an address. The presentations were preceded by a concert in which the College String Orchestra, Elizabeth Jones, organist, Adrienne Wright, violinist, Frances Gray, pianist, and Walter Heermann and Dr. Albino Gorno, conductors, took part.

SUMMER SESSION—JUNE 23 TO AUG. 2.



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory in the country. Circulars mailed.

HARRIET S.

KEATOR

Organist - Director
Morrow Memorial Church
Maplewood, N. J.

ROXY MALE QUARTET and MIXED CHORUS

Assisted by
Margaret Keller, Soprano
Kathryn Platt Gunn and
Isabel Brylawski, Violinists
Marie Miller, Harpist
And others.

DUMESNIL'S ART WINS

French Pianist's Recitals in Middle West Arouse Enthusiasm

KANSAS CITY, MO., July 10.—The recitals of Maurice Dumesnil, noted French pianist and teacher, given in this city, in St. Joseph, Mo., and in Emporia, Kan., prior to the opening of his summer master class at the Kansas City-Horner Conservatory, drew lengthy and laudatory reports in the local press.

The artist's interpretations of a Liszt Rhapsody and the Sonata in B Flat Minor and other works by Chopin were highly praised, but it was the modern French pieces and M. Dumesnil's delightful explanations of them that enthused the audiences most.

"As a 'Lowbrow' Saw Dumesnil's Concert," is the title of a report in the Kansas City, Mo., *Journal-Post* which is most entertaining and at the same time a unique tribute. Space permits us to quote only a few passages from it:

"Well, here am I, dragged to a piano concert, to hear a Frenchman play highbrow music. Wonder how much of it I can stand . . . Here he comes. What a big fellow! Looks better able to move the piano than to play it . . . Shoulders of a wrestler . . .

"Let's see. Prelude in D Flat Major. That's a devil of a title. By Chopin . . . Look at his fingers go . . . That's over and 'not so bad . . . Waltz Op. 64, No. 2. Another of Brother Chopin's ditties . . . This one has some pep . . .

"Now for three pieces by a gent named Debussy . . . First one's about a submerged cathedral. It's swell . . . 'On the Hills of Anacapri' and 'Minstrels.' Both of them explained so I could get some idea of what it was all about. Fancy writing a piece about some minstrels on a boat being doused by a bucket of water. This fellow Dumesnil seems to be enjoying this too.

"Now for the last one. Hungarian Rhapsody No. 12 by Mr. Liszt. Now

here's a piece . . . Say, that's great. How long has this been going on, anyway? . . . Say, maybe I'm getting cultured . . . Wonder where a fellow can get a Windsor tie?"

HOLD CLUB CONTEST

Seventeen Male Choruses Participate in Beverly, Mass.

BEVERLY, MASS., July 10.—The sixth annual contest participated in by seventeen musical clubs of the New England Federation of Men's Glee Clubs was recently held in the Beverly High School Hall. Judges in the contest were Dr. Daniel Protheroe of Chicago, Clarence G. Hamilton of Wellesley College and Leo R. Lewis of Tufts College. Welcome was extended to more than 1500 persons by Mayor Roy K. Patch of Beverly and Herbert J. Gurney of Wollaston, president of the federation.

The winners were: Men's Singing Club of Beverly, James W. Calderwood, conductor, in group 1, clubs of thirty or less.

John Hancock Glee Club of Methuen, Dr. H. L. Farquhar, conductor, group 2, thirty-one to forty-four members.

Portland Men's Singing Club of Portland, Me., Alfred Brinkler, conductor, which also won the grand-prize. Group 3, forty-five or more members.

Dr. Protheroe conducted at the evening performance, at which the prize song, "Autumn Sunset," by H. Gofring, was sung by a chorus of 600. Edward Boucher and Alfred A. Gruhn were soloists, while Mr. Brinkler and Wilfred Kershaw were pianists.

Following the night concert a ball was held at Lodge Pole Ranch, the estate of Mr. and Mrs. Otis Emerson Dunham. Success of the contest and its smooth accomplishment was due largely to the efforts of James W. Calderwood, conductor of the local Men's Singing Club. W. J. PARKER

Recital Management Arthur Judson Adds to List of Artists

Among the newcomers to Recital Management Arthur Judson's list for next season are Della Baker, soprano; Leonid Bolotine, violinist, formerly assistant concertmaster of the San Francisco Symphony, who is the first artist pupil of Efrem Zimbalist to appear before the public; Ellon Ballon, Canadian pianist, and Frank Parker, diseur.

HAVANA PHILHARMONIC PLAYS UNDER SANJUAN

Eugene Helmer, Pianist, Is Solist
at Concert—Alberto Jonás
on Brief Visit

HAVANA, July 1.—The Havana Philharmonic gave its regular monthly concert at the National Theatre on June 22, Pedro Sanjuan conducting. The program included Tchaikovsky's Fifth Symphony, a "Pavane" by Fauré, Honnegger's "Pastorale d' Eté" and the Overture to Weber's "Oberon." Emma Otero, Cuban coloratura soprano announced as soloist, cancelled her appearance on account of a cold. Her place was taken by a young Russian pianist, Eugene Helmer, who is a student at the Curtis Institute of Music. Helmer's appearance was received with delight as he is greatly admired in Havana. He played Bach's Prelude and Fugue in D Major and two Moments Musicaux by Rachmaninoff. To the enthusiasm of the audience he responded with an encore.

Gonzalo Roig, conductor of the Municipal Band and also of the Havana Symphony, returned recently from a short trip to Washington, D. C., where he conducted the Army Band in a special program of Cuban music at the invitation of the Pan-American Union.

Alberto Jonás, well known pianist and pedagogue, spent a few hours in our city, on June 24, on his way to California on board the "Virginia." With his wife and several pupils and friends, Mr. Jonás was guest of Mr. and Mrs. Ramirez at a luncheon at the Miramar Yacht Club. Later he visited the International Conservatory of Music, founded and directed by Maria Jones de Castro.

Teddy Risech, Cuban pianist, left recently for New York to study under Edwin Hughes. NENA BENITEZ

Heckscher Orchestra Gives Final Concert

The Heckscher Foundation Symphony Orchestra of boys and girls between the ages of ten and eighteen years gave its last concert of the season in the Heckscher Playhouse on the evening of June 7. The orchestra was led by Donald Murat, violinist, in the absence of Isidore Strassner, the regular conductor. Adele Vasa, soprano, and David Novick and Sindel Kopp, violinist, were the soloists.

SCHOOL of SACRED MUSIC (Post-Graduate)

UNION THEOLOGICAL SEMINARY

Rev. Henry Sloane Coffin, D.D., LL.D., President
Clarence Dickinson, M.A., Mus.D., Litt.D., Director
Courses in everything pertaining to the Ministry of Music in the Church.
Two years' course for degree of Master of Sacred Music.

Distinguished Faculty

Term begins September 24.

Broadway at 120th Street, New York

Catalogue on request.

PAUL McCOOLE

PIANIST

NOW TOURING EUROPE AVAILABLE IN U. S. A. SEASON 1931-1932
Address all communications c/o Musical America,
Steinway Building, New York City.

JUDSON HOUSE

TENOR

Management: NBC ARTISTS SERVICE, 711 FIFTH AVE., NEW YORK

OPERETTAS DRAW RECORD AUDIENCES IN ST. LOUIS

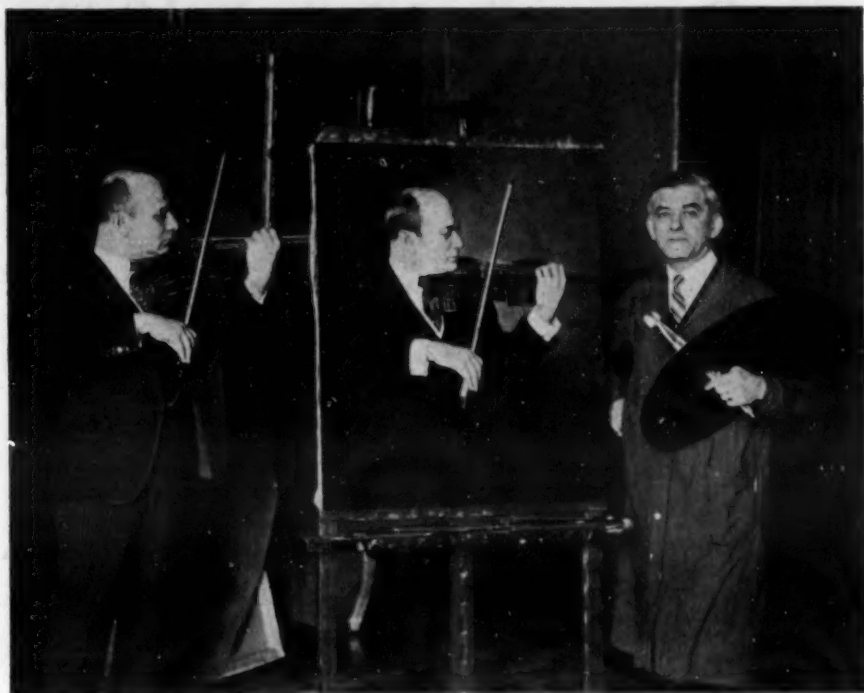
Margaret Carlisle, Guy Robertson and Leonard Ceeley Among Principals in Lavish Productions

ST. LOUIS, July 10.—Records of all kinds have already accumulated at the Municipal Opera. The success of the various innovations, such as the Shubert management (under personal direction of Milton Shubert), the revolving stage, the new productions, has been so great that standing room has been at a premium at the big open-air auditorium on many nights. At a recent performance over 14,000 people were in attendance and the seat sale is extremely heavy for the remainder of the season. In Kalman's "The Circus Princess," new to this city, Guy Robertson and Margaret Carlisle sang the leading rôles. The production was stupendous, the circus scenes having plenty of scope on the enormous stage, which was used in its entirety for the first time this season.

"The Desert Song" by Sigmund Romberg was the next presentation. Leonard Ceeley returned to the cast for the part of Pierre Birabeau, which he acted and sang in a truly romantic fashion. Miss Carlisle did beautiful work. Others in the cast were James Moore, Edna Torrence, Jack Sheehan, Benjamin Kidd, Doris Patston and Frederick Persson. Giuseppe Bamboscheck conducted.

BOSTON, July 10.—The Chromatic Club has re-elected Mrs. A. Julian Rowan as president, to serve with Mrs. Jeanette Bell Ellis, vice-president; Mrs. Robert S. Weeks, secretary, and Miss Winnetta Lamson, treasurer.

Violinist Poses for Painter's Brush



The Famous Violinist, Mischa Elman, Poses for His Portrait. On the Right Is Shown J. Campbell Phillips, Noted Portrait Painter

To the long list of celebrated personages whose portraits he has done in oil, J. Campbell Phillips, New York painter, added that of Mischa Elman recently. Mr. Phillips, himself a music enthusiast, completed the Elman painting before the violinist left for a Summer in California. The portrait was on view in the show windows of the Milch Galleries on West Fifty-seventh Street last month.

Dr. George L. Dwyer, vocal teacher, affiliated with the Hubbard studios, sailed last month for Summer study in Munich.

Philip Hale, music editor of the Boston Herald, accompanied by Mrs. Hale, is enjoying a three months' sojourn in Europe.

ATWATER KENT COMMITTEE HEADED BY MRS. GRIFFITH

Changes Announced in New York Organization for 1930—Chairmen Include Prominent Musicians

Announcement has been made by the Atwater Kent National Radio Auditions Headquarters of the appointment of Mrs. Yeatman Griffith as chairman for eastern New York for the 1930 auditions. Mrs. Griffith succeeds Isobel Lowden.

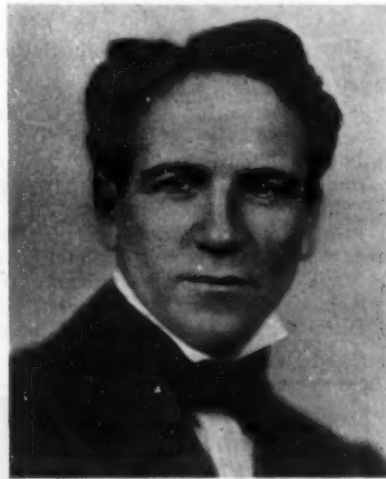
The State organization for eastern New York includes:

Sponsorship Committee—M. H. Aylesworth, Arthur Bergh, Elmer Ellsworth Brown, Russell Carter, Walter Damrosch, George Engles, Yeatman Griffith, Hon. Fiorello H. La Guardia, Ernest Hutcheson, Arthur Judson, Isobel Lowden, C. Stanley Mitchell, Eugene A. Noble, Rev. Daniel A. Poling, Frederick Bertrand Robinson, Gustavus A. Rogers, Ernest Schelling and Albert Spalding. Local chairmen include: New York, honorary local chairman, Mrs. Edward E. Watts; active local chairman, Euphemia Blunt; Lake Placid, Sibylla Schilling; Albany, Troy and Schenectady, Elmer Tidmarsh; White Plains, Mrs. Florence Ostrander; Mount Vernon, Edgar Fowlston; New Rochelle, C. S. Shumway; Roxbury, Ella Gilmore Pearce; Yonkers, Hubertine Wilke; Utica, Samuel I. Evans; Oneida, Mrs. Paul A. Lindkamp; Amsterdam, Frank Jetter.

The preliminaries for New York will be held in September. Applications from New York City may be made to Mrs. Griffith, or to Euphemia Blunt at 101 West Fifty-second Street, before Sept. 10.

Yolanda Greco, harpist, led the New York College of Music Harp Ensemble of ten members in the Town Hall, New York, on the evening of June 20. Numbers included a Prelude and Adagio by Gluck, especially arranged for ten harps by A. Francis Pinto.

EDWARD JOHNSON



As Julien in "Louise"

"PERFECTION EVERYWHERE.... Edward Johnson has never sung so well."

Fifth Ravinia Opera Season 1930

—in "Louise," Press of June 28

"Singing in the finest voice and manner. A characterization that went below the surface." Edward Moore, Chicago Tribune.

"Johnson, excellent, clever, brainy artist-tenor appropriately ardent.... French of impeccable clarity and polish." Herman Devries, Chicago American.

"The impassioned lover with poetic fervor. He sang with fire. He sent out phrases of brilliance." Karleton Hackett, Chicago Evening Post.

—in "L'Amore dei Tre Re," Press of June 23

"PERFECTION EVERYWHERE.... Johnson has never sung the role so well.... I have never heard him sing so well in any part. He renewed his splendid gifts of voice." Glenn Dillard Gunn, Chicago Herald and Examiner.

"A most effective performance, very fine." Karleton Hackett, Chicago Eve. Post.

"Gained greatly in depth and power of tone." Herman Devries, Chicago American.

"A picturesque figure, manliness of characterization." Maurice Rosenfeld, Chicago Daily News.

"Stimulated at the sight and sound. One of the reasons why opera continues to hold its own against the films." Edward Moore, Chicago Tribune.

METROPOLITAN OPERA COMPANY NINTH SEASON-1931

Coast to Coast Concert Tour—October, November, December 1930

Management: Metropolitan Musical Bureau, 551 Fifth Avenue, New York City

Victor Records

Baldwin Piano



Photo by Moffett, Chicago

As Avito in "L'Amore dei Tre Re"

COLUMBUS HEARS "HOUSE OF USHER"

Davidson Score Included
in Symphony's Spring
Festival

COLUMBUS, July 10.—A new native work was given its premiere at the Spring festival of the Columbus Symphony, Earl Hopkins, conductor. This was "The Fall of the House of Usher," the first work of symphonic proportions by Harold G. Davidson, given with the composer conducting. It was well received. Mary Springer, Lucile Jaynes, and Margaret Crawford sang the music of the Rhine Maidens from "Rheingold" and "Götterdämmerung." Mildred Gardner Blanpied played the Schuman Piano Concerto. The A Cappella Choir of Indianola Presbyterian Church, led by Aaron Durnell, sang numbers by Haydn and Grieg with the orchestra.

Maier Gives Recital

In celebration of National Music Week in Columbus, the Women's Music Club sponsored a piano lecture-recital by Guy Maier. More than 1000 students and teachers heard the attractive program offered by Mr. Maier. Local teachers in charge were Marie Hertenstein Waller, Helene Corzilius, Gertrude Schneider and Geraldine Woodruff.

The week preceding the Ohio State Glee Club, which under Herbert Wall's direction won second prize in the recent intercollegiate contests in New York, gave its annual concert in Memorial Hall. Corinne Stone, soprano, was soloist. The Männerchor, organized in 1848, held its annual festival, in which the Akron Liedertafel shared. Cecil Fanning, baritone, of this city, was the soloist. The Choral Society of the Women's Music Club, under Charlotte Gaines, gave its annual concert. Three of Gustav Holst's "Rig Veda" Hymns were features of the program. Agnes Wright, accompanist, was the soloist.

Students Heard

Outstanding among pupils' recitals was that given by Margaret Parry Hast, in which eleven singers had the accompaniment of a chamber symphony orchestra from Cincinnati, under the baton of Walter Heerman, in a program of operatic arias. Participants were: Marguerite Brickman, Corinne Miller Schmidt, Nelle Monette Mills, of Westerville; Grace White Cobourn of Toledo, sopranos; Opal Berry Stauffer, Martha Bethel, Charlotte Lauck, of Zanesville, contraltos; Edith McKelvey and Grace Buckingham, mezzo-sopranos; and Charles J. Flesch and Leonard Rockey, of Lancaster, tenors.

ROSWITHA CRANSTON SMITH

Dr. Ludwig Strecker Tells of Romance in Music Publishing



Photo by White Studio

Dr. Ludwig Strecker, Director of the
Noted German Publishing House, B.
Schott's Söhne in Mainz

A VISITOR to these shores from Germany last month was Dr. Ludwig Strecker, director and owner with his father and brother of the famed music publishing firm, B. Schott's Söhne in Mainz, Germany, the second oldest music publishing house in the world, founded in 1770.

Dr. Strecker, who speaks English admirably, talked with a MUSICAL AMERICA representative one afternoon in the editorial rooms of this magazine and told of the notable career of the house of Schott. Some idea of the importance of this German enterprise can be gained, when one stops to realize that it was Schott which published the last compositions of Beethoven, the Ninth Symphony and the "Missa Solennis," also the late string quartets; that it was the Schott imprint that gave Wagner's music to the world. Humperdinck's "Hänsel und Gretel" similarly came from its press.

Then in the middle of the last century it was B. Schott's Söhne who issued the then very popular salon music, the works for piano by Leybach, him of the Fifth Nocturne and Sydney Smith, for the violin the music of Dancela, de Bériot and Wieniawski and that best seller of Elgar called "Salut d'Amour." It also had the German rights for Gounod's "Ave Maria" and Braga's symphony "La Serenata," known here as the "Angels' Serenade."

Specialists in Moderns

"True to our principles of publishing the moderns, for Wagner was a mod-

ern, you know, when we published him," said Dr. Strecker, "we are now publishing many of the significant advanced composers of today. First and foremost Paul Hindemith, whose work is recognized the world over. Then, too, Erich W. Korngold, and Ernst Toch, Conrad Beck, Hermann Reutter, Josef Haas, Philip Jarnach, Lothar Windsperger, Rudi Stefan, Bernhard Sekles and Erwin Lendvai to mention some of the most significant German, Austrian and Swiss composers in our catalogue. Of English composers we have long published Percy Grainger and the larger works of Cyril Scott. Then, too, we publish Gretchninoff and Alexander Tcherepnin, the "Fireworks" of Stravinsky, and that interesting Brazilian Villa-Lobos."

The name of Fritz Kreisler is one cherished by Dr. Strecker both as violinist and composer, for it is Schott which publishes his works for all countries except the United States, where Carl Fischer, Inc., is Kreisler's publisher.

"We have published about 100,000 compositions in all," said Dr. Strecker, "in our publishing existence and we are continually adding to our catalogue. In America we are represented, as you doubtless know, by Associated Music Publishers, Inc., which is active in introducing our publications in all forms.

A Magnificent Popular Edition

"You might be interested to know that we also have a popular edition, 'Edition Schott,' which sells for forty pfennigs, about ten cents in your money. This series already has 9000 numbers, comprising all standard classic composers. We inaugurated it with the Prelude to 'Die Meistersinger' in a piano solo version in 1918, when Wagner's works became free for the world, making this epoch-making composition No. 1 of the popular edition. It does a remarkable service, making available to everyone the world's great music, just as the Reclam Universum Bibliothek has for many years enabled everyone to possess the masterpieces of German literature at a fraction of their cost in other editions.

"We have a house in London, in addition to our main house in Mainz, and affiliations in Paris and Brussels, so that our business is international in the truest sense. For the last three years we have published the magazine *Melos*, which was founded ten years ago by the conductor Hermann Scherchen, and which is devoted to various aspects of contemporary music."

Homer Humphrey Wins First Riker Prize at Boston Conservatory

BOSTON, July 10.—Homer Humphrey, organist of the Second Unitarian Church, was recently announced winner of the Riker prize of \$100 for the best song submitted by an alumnus of the New England Conservatory of Music. Mr. Humphrey's song is a setting of a poem, "Give Me of Thy Delight," by Homer E. Woodbridge.

The judges at this first presentation of the Riker prize, instituted by Harland A. Riker, a Boston publisher, were Arthur Foote, William L. Whitney and Warren Storey Smith, all of the conservatory faculty.

Mr. Humphrey won the Paderewski prize in 1927.

CINCINNATI CONSERVATORY HOLDS COMMENCEMENT

Joseph E. Maddy Given Honorary
Degree—Prizes and Diplomas
Awarded to Large Class

CINCINNATI, July 10.—The sixty-third commencement exercises of the Cincinnati Conservatory of Music were held on June 11, with Mayor Russell Wilson of Cincinnati delivering the address. One of the largest classes in the history of the institution was presented with degrees, collegiate and academic diplomas, and certificates. The candidates were presented by Dean Frederick Shailer Evans and Dr. Edgar Stillman Kelley.

The Shailer Evans Prize in piano playing was awarded to Blanche Brant, piano pupil of Mieczyslaw Münz. Nancy Baldwin, a pupil of Karin Dayas, won honorable mention. Mary Edith Hutchinson was awarded the Alliance Française Scholarship.

The honorary degree of Doctor of Music was conferred upon Joseph E. Maddy, professor of public school music at the University of Michigan and conductor of the National High School Orchestra. Master of Music degrees were conferred upon Carl Wecker, violinist, and conductor of the Grand Rapids Symphony; Fred Williams, composer and pianist, of Oxford, Ohio, and Harry Edward Mueller, pianist, and head of the music department of Marshall College, Huntington, W. Va.,

Faculty recitals form an important part of the summer session. Those heard to date were Marcian Thalberg, pianist, on June 24; Jean ten Have, violinist, on July 1; Mary Ann Kaufman Brown, of the voice faculty, on July 3; Karl Kirksmith, cellist, on July 8, and Karin Dayas, pianist, on July 11. An organ recital by C. Hugo Grimm will be given July 15. Peter Froehlich will be heard in a viola recital on July 18, and the concert of the Summer chorus, John A. Hoffmann, director, will be presented on July 23. The Summer season will close on Aug. 1.

Hampton Institute Choir Sails from France

The Hampton Institute Choir was scheduled to sail for home from Cherbourg on June 15, after a tour of unqualified success in various European centres. The choir sang in Westminster Abbey, London, at Downing Street for Prime Minister Ramsay MacDonald, in Paris, Lausanne, Zurich, Salzburg, Vienna, Dresden, Berlin, Hamburg, Amsterdam, Rotterdam, Antwerp and Brussels.

Alice Mock
Soprano
Chicago Civic Opera
Company
Concert Management:
Arthur Judson
113 W. 57th St., New York





Walter Charnbury
Pianist-Instructor
611 Steinway Hall
New York Circle 4056
Appointments Tuesday or
Friday A.M.

VALENTINA AKSAROVA
RUSSIAN SOPRANO
Opera — Concerts — Season 1930-1931
Exclusive Management: Annie Friedberg
Fisk Building, New York

GRACE DORÉE
SOLE TEACHER OF EDWARD RANSOME—Tenor Metropolitan Opera Co.
Voice—Repertoire
European Debuts Personally Arranged and Supervised
Hotel Dauphin, 67th and Broadway, New York Phone Trafalgar 2200

CHICAGO RECITAL YEAR CONCLUDED

Events in Concert Halls Reach Minimum as Summer Arrives

CHICAGO, July 10.—The last important concert of the season was given by the St. Olaf Lutheran Choir, directed by F. Melius Christiansen, at Orchestra Hall on June 9. Stopping off in the city en route to Europe, a capacity audience greeted the famous chorus, whose work maintains the high standards that first won renown for the group.

The Freiheit Singing Society, under the direction of M. Shain, gave a concert at Orchestra Hall on June 8. The novelty of a varied program was "Moshiach Ben Yosef," a revolutionary cantata by J. Schaefer, with text by B. Shteiman.

Mildred Bolan, a contralto of exceptionally fine vocal and musical gifts, gave a debut recital in Kimball Hall on June 2.

Ralph Squires gave a piano recital in the Little Theatre on June 2, disclosing competent technical skill and genuine musical insight in the interpretation of a difficult program that included Bach's first Partita, Schumann's "Scenes of Childhood," and Chopin's B Flat Minor Sonata. Mr. Squires is a pupil of Rudolph Ganz and Mollie Margolies.

Mae Graves Atkins, soprano and voice instructor, presented her pupils in recital at Zeisler Hall of the Chicago Woman's Club on June 22. Those taking part were Augusta Durhanek Siroky, Joseph Klima, Maude Gridley, Bertha Moyer Smith, Florence Bartol, Bernice Trimble, Lucy Neill, Helen Whitfield, Florence Farrar, Edna Johnsgaard Thompson, William Balhatchet, Florence Ruden and Helen Smith.

ALBERT GOLDBERG

Dorothea Flexer, Metropolitan contralto, was soloist with the Reading Choral Society at its final concert of the season.

ENRICO CLAUSI TENOR

Care of Musical America,
122 So. Michigan Ave., Chicago

ARTHUR ALEXANDER

Composer, Conductor and
Teacher of Singing

7024 Melrose Ave. Whitney 7515
HOLLYWOOD, CALIF.

ARTHUR HICE

CONCERT PIANIST
Studios: 521 Steinway Hall, New York (Mondays)
311 S. 22nd St., Philadelphia
For full particulars, apply
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

FOR RENT

LIEDERKRANZ HALL 111 East 58th St.

Ball room—hall, size 100x50; Ceiling 32 feet;
exceptional acoustics. Formerly occupied by
R.C.A. Victor.

Suitable for rehearsals or meetings.
Particulars—A. J. Appell, 36 West 44th St.,
N. Y., Telephone Murray Hill 1734.

Europe Lures Vacation-Bound Musicians

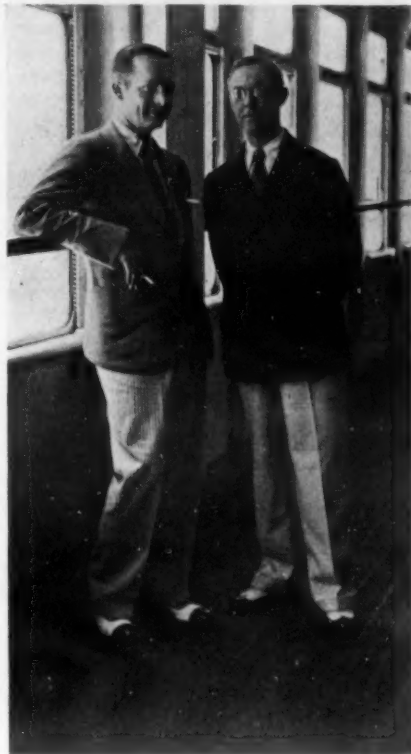


Photo by Fleischhut

THE lure of Europe is particularly potent at this time of year. Among the musicians who have responded to her call are those pictured in the three kodaks above. At the left, Ernest Hutcheson, noted pianist and dean of the Juilliard Graduate School, is seen (right), with Oscar Wagner, pianist, and his assistant on the Juilliard faculty, returning from a brief visit to the other side on the Bremen.

In the centre, Flora Collins, mezzo-



Photo by National Photograph and Advertising Co.

soprano, who is spending the Summer in Europe, is seen with her teacher, Mme. Lillie Sang-Collins (left), in the Boboli Gardens in Florence. Miss Collins has been engaged by the British Broadcasting Corporation to broadcast two groups of songs from London on Aug. 2.

At the right, Rosa Raisa, soprano of the Chicago Civic Opera, and her husband, Giacomo Rimini, baritone of the same organization, are seen at their

villa near Verona, where they are enjoying the simple life, after a visit to Poland. They are engaged in the pleasant task of corking bottles of wine made on their own estate.

The Don Cossack Russian Male Chorus, thirty-eight strong, under the leadership of Sergei Jaroff, are due in New York November 1 for their first American tour.

Herbert M. Johnson Signing New Singers for Chicago Opera

CHICAGO, July 10.—Herbert M. Johnson, business manager of the Chicago Civic Opera Company, is now in Europe on his annual quest for new singers. Contracts have been signed with several artists. Mr. Johnson was joined in Paris by Giorgio Polacco, musical director of the company, and the customary auditions were held in Paris, London and Berlin shortly after their arrival in those cities.

In Milan Messrs. Johnson and Polacco will hear Helen Ornstein and Lydia Mihm, winners of the first Chicago Civic Opera European scholarships. They also will hold auditions for a number of Italian artists and several American singers now studying or appearing in Italy.

Mrs. Harrison-Irvine Entertains for Mr. and Mrs. Frederick P. Stieff

Mrs. J. Harrison Irvine entertained recently at her Carnegie Hall studios in honor of Mr. and Mrs. Frederick Philip Stieff of Baltimore. The Therman was played by Alexandra Stephanoff and Dr. Sum Nung Au-Young and Swami Yogananda read excerpts from their poems.

Eric Zardo, Pianist, Weds Mrs. Frazee

Mrs. Margaret Frazee, widow of Harry Frazee, the late New York theatrical producer, and Eric Zardo of New York, pianist, were married in Greenwich, Conn., on June 23 by Justice Fiske. Mr. Zardo was formerly accompanist for John Charles Thomas.

Our Best Recommendation to Singers Three Outstanding Songs

A FAIRY STORY BY THE FIRE

O. Merikanto .50

Three Keys

Hear John McCormack sing it in his successful talking picture,

"Song o' My Heart,"

and judge for yourself.

PLEADING (Bitte)

A. Walter Kramer .50

Two keys. English and German text

One of the most effective and tasteful of recent American songs. Many artists, including John McCormack, are singing "Pleading."

NIGHT, AND THE CURTAINS DRAWN

G. Ferrata .50

Two keys. English and German text

Tender humanity, intimate charm, combined with entire absence of over-elaboration and straining for effect; a simplicity of beauty, which is irresistible, stamp it as one of those songs which grow in appreciation from year to year.

Published by

J. FISCHER & BRO.

NEW YORK

119 West 40th Street

MARIANNE KNEISEL STRING QUARTET

Marianne Kneisel.....First Violin
Marie Van den Broeck.....Second Violin
Della Posner.....Viola
Katherine Fletcher.....Violoncello

NOW BOOKING SEASON 1930-1931
CONCERT MANAGEMENT VERA BULL HULL, Steinway Building, New York City

J. FRED. WOLLE

FOUNDER AND CONDUCTOR BACH CHOIR
BETHLEHEM, PENNA.

Available as Organ Soloist and for Lecture Recitals

UNION MUSICIANS MEET

Annual Convention of Federation Held in Boston

BOSTON, July 10.—Approximately 1000 delegates from almost every State in the Union and parts of Canada attended the thirty-fifth annual convention of the American Federation of Musicians held at the Copley-Plaza Hotel last month. Lt. Gov. Youngman extended the greetings of the Commonwealth in the absence of Gov. Allen. He struck the keynote of the convention when he said: "Massachusetts will not substitute mechanical devices for living players. Our ceremonies, which are many and given for the purpose of creating greater devotion to the arts, must give the people what they demand and that is the best, and our department always demands the services of union musicians."

On the Sunday preceding the opening of the convention Henry Hadley conducted the People's Symphony Orchestra in Jordan Hall before a large assemblage. The program featured compositions by American composers.

President Joseph N. Weber in his address said that all over the country thousands of musicians are out of work with no jobs in sight, and that the total income of the professional musicians has been cut \$20,000,000 a year.

Boris Morros, musical director for the Paramount Publix Theatres of North America, in a short address, announced that his company plans to double the number of musicians employed in its theatres during the coming year.

A resolution was adopted for the continuation of the Federation's cultural campaign of the Music Defense League to arouse public sentiment against the alleged debauchery of the art of music through mechanical devices.

Joseph N. Weber of New York was elected president for the thirtieth consecutive term. The election was unopposed, as were those of William Mayer, Pittsburgh, vice-president; William Kerngood, Newark, N. J., secretary; Harry Brenton, Boston, treasurer; Chauncey Weaver, Des Moines, Iowa; Albert Courtney Hayden, Washington; Albert A. Greenbaum, San Francisco, and Fred W. Birnbach, Minneapolis, American members of the executive board, and L. H. Henderson, Toronto, Canadian member of the board. W. J. P.

Willem Durieux, 'cellist, and Marian Carley, pianist, will make a three months' concert tour this summer with Tamaki Miura, Japanese soprano. The tour will include many of the eastern states.



MISCHA ELMAN
WORLD FAMOUS VIOLINIST
MANAGEMENT BY
METROPOLITAN MUSICAL BUREAU
351-353 AVENUE
NEW YORK CITY
STEINWAY PIANO

Arthur **BECKER**

Dean of School of Music
De Paul University
Instructor of Piano and Organ
Chicago

Toch Opera Has Königsberg Premiere



Ernst Toch, Whose Opera-Capriccio, "The Fan," Was Given Its World-Premiere at the Königsberg Festival

(Continued from page 7)

is devoted to the works of this composer. This year the festival was held in Karlsruhe with the assistance of local artists. This proved an extremely inexpedient arrangement, as it hampered the work of the program selection committee to a disastrous degree. The main features of the festival program were a performance of "Esther" in the Chrysander setting under the direction of Dr. Heinz Knöll, and the opera "Alcina," which was revived in Leipzig two years ago without success. Both works suffered from the artistic limitations of a provincial ensemble.

Toch Opera Is Festival Novelty

The sixtieth annual meeting of the Association of German Musicians which was held in Königsberg June 4-8, brought out little of value in its programs. As is known, this society is devoted to experiment and the production of works that seem worth introducing to the general public. But this year there was universal complaint because of the inclusion of so many compositions that would not stand even the most superficial scrutiny.

One of the high lights was the Advent Cantata of Otto Besch, who has written a number of sacred choruses and one short opera, "Arme Ninetta." The cantata in question showed inspiration and melodic instinct—two qualities that were particularly evident in the "Marienlied," set to an old text ("Maria durch ein Dornwald ging").

Another item which attracted favorable comment was the "Trilogia Sacra" of Robert Oboussier, set to a text of Rilke's. The consensus of opinion was that the work was too massive, too overpowering, and suffered from the mediocrity of its production. Alban Berg's aria, "Der Wein," for soprano and orchestra, was also very disappointing, although here again much of the effect may have been due to its poor rendition.

Ernst Toch's opera, "Der Fächer" (The Fan), which formed the *pièce de résistance* of the meeting, is a sort of opera capriccio set to a text by Ferdinand Lion, the clever librettist of Hindemith's "Cardillac." The text was graceful and of much charm, but both Toch and his collaborator were victims of the fatal modern propensity to ring in cacophony, the radio, tone films, jazz and other adjuncts of the machine age.

The text tells the tale of the young Chinese widow, Tsing, who has been

enjoined by the will of her husband to remain true to him as long as the earth remains damp above his grave. Li, a young actor, enters to console the bereaved widow. His presence establishes the necessity which proverbially breeds invention, and the enterprising little lady goes to work with her fan to hasten the processes of nature. The whole work is a merry medley of celestial fantasy and modern materialism without continuity of interest or emotion. Parts of it have a Mozartean delicacy and charm, such as Tsing's Fan Song, and the Death of Wang (the best thing in the score). But the work is too much of a mixture of the frivolous and the serious to achieve real success.

Windsperger Requiem Impresses

Among the notable premieres afield was that of Lothar Windsperger's Requiem, which was given in Düsseldorf under the baton of Hans Weisbach. The composer's "Missa Symphonica" had already established him as a creative figure of singularly pure strain in these experimental days. The present composition for chorus, soloists, organ and orchestra, is imbued with the same deep spirituality and originality, with the added grace of maturity. The composer has made free use of the text of the Mass. The "Dies Irae," which occupies almost a third of the work, is cast more in the mould of modern skepticism than of mysticism.

Gera Gives Novel Triptych

The enterprising opera house in Gera has brought out three one-act operas in the form of a triple bill which met with unqualified success. The first, "Esau und Jakob" by Wagner-Regeny, is in cantata form and is based on biblical material. The score shows taste and dramatic instinct. The orchestra, consisting of strings and a gong, has been manipulated with the sure touch of a capable workman.

The second work, "Häusliches Glück" by Tibor Harsanyi, is a fifteen-minute-long sketch based on an amusing text by Jean Viktor Pellerin. It ridicules the conjugal happiness of a pair married for fourteen years, who in the boredom of a family evening give themselves over to the Freudian pastime of constructing purple castles in Spain. The work is in the chamber music style and shows ability.

Zador's work, "X Mal Rembrandt," is an opera burlesque on a text by Palffy-Waniek. Zador, who is a teacher of composition at the New Vienna Conservatory, is a pupil of Max Reger and has already produced two operas and several symphonic compositions of value. The work which is colorful and dramatic, is soon to be produced at the Vienna Opera.

Metropolitan Singers

(Continued from page 5)

MEZZO-SOPRANOS AND CONTRALTOS

Margaret Bergin	Eleanor La Mance
Mary Bonetti	Carmela Ponselle
Ina Bourskaya	Ernestine Schumann
Karin Brannell	Heink
Julia Claussen	Gladys Swarthout
Grace Divine	Marion Telva
Dorothea Flexer	Henriette Wakefield
Louise Homer	

TENORS

Max Altglass	Giacomo Lauri-Volpi
Angelo Bada	Giovanni Martinelli
Max Bloch	George Meader
Rafael Diaz	Lauritz Melchior
Beniamino Gigli	Giordano Paltrinieri
Frederick Jagel	Edward Ransome
Edward Johnson	Alfo Tedesco
Walther Kirchhoff	Armand Tokatyan
Rudolph Laubenthal	Marek Windheim

BARTITONES

Mario Basiola	Everett Marshall
George Cehanovsky	Millo Picco
Louis D'Angelo	Friedrich Schorr
Giuseppe Danise	Gustav Schützendorf
Giuseppe De Luca	Antonio Scotti
Arnold Gabor	Lawrence Tibbett
Alfredo Gandolfi	Clarence Whitehill

BASSOS

Paolo Ananian	Tancredi Pasero
Michael Bohnen	Erno Pinza
Adamo Didur	Leon Rothier
William Gustafson	Siegfried Tappolet
Pavel Ludikar	Frederick Vajda
Joseph Macpherson	James Wolfe
Pompilio Malatesta	

CONDUCTORS

Vincenzo Bellezza	Tullio Serafin
Artur Bodansky	Giuseppe Sturani
Louis Hasselmanns	

ASSISTANT CONDUCTORS

Giuseppe Cesati	Carlo Edwards
Pietro Cimara	Wilfred Pelletier
Fausto Cleva	Erich Riede
Riccardo Dellera	Karl Riedel
Antonio Dell' Orefice	Kurt Ruhseitz

Chorus master, Giulio Setti.
Stage directors, Ernst Lert, Wilhelm von Wymetal.
Stage manager, Armando Agnini.
Ballet mistress, Rosina Galli.
Ballet masters, Ottokar Bartik, August Berger.
Premiere danseuse, Rita De Leporte.
Premier danseur, Giuseppe Bonfiglio.
Mime and danseur, Alexis Kosloff.
Solo danseuses, Lilyan Ogden, Jessie Rogge, Mildred Schneider.
Prompters, Otello Ceroni, Armando Petrucci.

Singers not re-engaged for the coming season include Mmes. Alda, Attwood, Galli-Curci, Lewis and Peralta, sopranos; Mmes. Carroll and Matzenauer, mezzo-sopranos; Antonin Trantoul, tenor, and Richard Mayr, bass. Carmela Ponselle returns to the mezzo-soprano section. Mme. Galli is absent from the list of dancers but remains as ballet mistress. Mildred Schneider is added to the list of solo dancers.

N. Y. Institute for the Blind Holds Pupils' Recital

The New York Institute for the Education of the Blind gave a pupils' recital in Schermerhorn Hall, New York, on the afternoon of June 13. In addition to piano, organ and vocal numbers, played in excellent style by selected pupils of the institute, two numbers were given by a toy orchestra of young performers.

DOROTHY GORDON

CONCERTS FOR YOUNG PEOPLE

Management RICHARD COPLEY
10 East 43rd St., New York, N. Y.

Race Divine

MEZZO-SOPRANO
METROPOLITAN
OPERA COMPANY

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

'Cellist

Fisk Bldg., New York

SALVATGRE

AVITABILE

VOCAL TEACHER

Special Rate for Exceptional Voices
Metropolitan Opera House Studios
Tel. Pennsylvania 2534-2061

New Musical Books Range from Technic to Belles-Lettres

Lawrence Gilman Writes on Music and the Cultivated Man—Mastery of Orchestration Explained in Volume by Arthur Andersen—Art of Singing Analyzed by Adelaide Gescheidt

"MUSIC and the Cultivated Man" (New York: William Edward Rudge), an essay by Lawrence Gilman, is a small book, fashioned with the incomparable art that is Mr. Rudge's. Mr. Gilman has written in a supreme way, his starting point being the collected critical essays of Sir Henry Hadow. Mr. Gilman has penetrated into the very heart of music and music's deeper meaning, and has expressed himself with a beauty and distinction that earn him the right to be considered among the finest writers of our language today.

It is his hope that in another half century it will be impossible for "a Macaulay of those days to write a history of the social, esthetic and intellectual life of England from the Restoration to the death of William III, and say not a word of that England's prime composer; or for the H. G. Wells of 1980 to write a history of the progress of the human race and omit the name of Bach." *Bravissimo*, Mr. Gilman!

We hope that all who cherish the art of music will read Mr. Gilman's inspiring and in places truly inspired essay. It should be in the library of every cultivated man and woman. In more than one respect it is a masterpiece. A.

Orchestration Analyzed

"Practical Orchestration" is the title of an excellent volume by Arthur Olaf Andersen, favorably known as a theorist in Chicago and the teacher of several widely known composers. C. C. Birchard & Co. has issued the book.

Since Cecil Forsyth's admirable treatise on this subject, little has been put forward that deserves praise. Mr. Andersen's treatment of this intensely engaging theme is intelligent, clearly expressed and finely illustrated, both as regards the instruments themselves, their ranges and other details, and as to musical examples.

Decidedly in the spirit of our time are the latter, for instead of finding quotations as in earlier books, from standard classical and romantic composers' works, we encounter in the Andersen book excerpts from many contemporary creations. Among these are music by Malipiero, Stravinsky, Bloch, Richard Strauss and less recent men like Wagner, Rimsky-Korsakoff, Rossini, Reger, Grieg, Borodin (that fine unison opening of his B Minor Symphony) and Americans, ranging from MacDowell, Stock, Converse, Hadley, Herbert and Chadwick to Sowerby, Shepherd, Janssen, Stoessel, Loeffler, Schelling, Hanson, Bernard Rogers and Whithorne.

We are, indeed, making progress when the author of such a textbook considers native composers' work worthy of being cited as models. And Mr. Andersen wishes his "Practical Orchestration" to be regarded as a textbook more than as a complete treatise. His accomplishment is a distinguished one, the more so when one



From a Drawing by Albert Sterner

Lawrence Gilman, Distinguished New York Critic, Whose Book, "Music and the Cultivated Man," Is a Veritable Masterpiece

observes that he has done it within the space of two hundred and fifty pages. A.

Handbooks for the Student

Practical and helpful as well as compact are the American series of handbooks known as "The Pocket Music Student" (Boston: Oliver Ditson Company), three of which have recently come to hand.

Many students will be interested in "Fundamentals of Voice Training" by D. A. Clippinger in this series. Such important matters as breath control, use of the vocal cords, methods of securing resonance, control of tone, interpretation and diction are discussed simply but in considerable detail. A list of readings is appended to each chapter.

The pianist should find much assistance in Harriette Brower's "How a Dependable Piano Technic Was Won," in the same series. This little book gives an admirably sincere and intimate story based on the well-known pianist's own experiences in her concert and teaching activities. It is written in the novel form of letters between two students, who tell of their piano difficulties and how they were surmounted. Needless to say, it is both authoritative and entertaining.

The third book in the Pocket Music Student series is "Ornaments in Classical and Modern Music" by Clarence G. Hamilton. The work is profusely illustrated with musical examples, and contains a very thorough historical consideration of this subject admirably suited for use in classes on both theory and performance of music. M.

A Musical Novel

The musical novel has been a stumbling block for many who have essayed the form. One of the most recent is Samuel Chotzinoff, music critic of the *World*, who with a book called "Eroica" (New York: Simon & Schuster, Inc.) has attempted to write a novel based on Beethoven's life. As a novel it is one of the dullest we have ever read. Mr. Chotzinoff was obviously outside his province in undertaking it. He should be advised to confine himself to his journalistic endeavors and piano

playing, of which latter he is an admirable exponent. A.

Miss Gescheidt's Volume

That inspirational quality which is the real essence of Adelaide Gescheidt finds itself reflected in the very title of her book "Make Singing a Joy" (New York: R. L. Huntzinger, Inc.). In a small volume of sixty-nine pages, Miss Gescheidt has set down the story of her vocal life, as it were, from her studies to her maturity and mastery.



Adelaide Gescheidt, Whose "Make Singing a Joy" Has Been Published

The chapters are not many, and they are brief. In them Miss Gescheidt has shown herself a very able writer. Her principles of Normal Natural Voice Development, a scientific system, are explained with great clarity and logic and the whole matter of vocal study presented without the complexity of technical nomenclature that is so often confusing.

Nothing is more vital than this well known teacher's contention that "Voice is not a method of breathing, neither is it something that can be put or placed somewhere. It is a natural function." Miss Gescheidt thus disagrees with those who "place" the voice. There are chapters dealing with the vowel and consonant elements for voice expression; the youth's voice; falsetto; the pure human tone, tone production, tone and overtones, intonation, and a "Table of Ten," in which is found the required knowledge to establish perfect tone as taught by the author. There are also pertinent remarks on the relation of voice, life and health.

Our congratulations to Miss Gescheidt for her courageous attitude in this book, which departs happily from well-trodden paths. Her teaching and her admirable artists before the public sustain her position as a leader in her field. A.

The Romance of Lake Maggiore

"The Romance of the Borrorean Islands (An Italian Suite)" is the title of a fascinating book by Ugo Ara, a distinguished Italian musician known to American music-lovers and musicians as a member for many years of the Flonzaley Quartet. It has just been issued by the Frederick A. Stokes Company in an attractive edition.

Signor Ara, who set aside his viola when Italy entered the war, and placed himself at the service of his country, was unable when peace came to resume his place in the famous string



Ugo Ara, Former Violist of the Flonzaley Quartet, Who Has Written the Romance of Italy's Lake Country

quartet and has since been living in retirement at Baveno on Lake Maggiore. In his foreword he writes touchingly, for all who know what his sacrifice was:

"It (the book) is only the mode of expression of a musician of old, who, having broken his instrument, lets vibrate and resound his soul."

The content of the little volume is divided into a Prelude: "Dreams and Reality," a Notturmo: "The Spirit of Mignon," Eroica: "Napoleon," Appassionata: "Poets and Lovers" and Pastorale: "The Minor Sisters," truly an Italian suite. One wanders with the author through these lovely islands, learning of their history, their customs, their associations with great poets and musicians of a day gone by; we are told how Stendhal reacted to the exquisite Isola Bella, and what were the impressions of Dumas and Wagner and how many others!

And in the last chapter, "The Minor Sisters," we read of the Isola Madre as Flaubert knew it, the Isolino San Giovanni and finally the Isola Pescatori, a "Cinderella among her more fortunate sisters," as Signor Ara puts it, where simplicity of life reigns today as it has for centuries; where the people, not more than 120 in number, devote themselves to fishery, becoming veritable "Paganinis of the net," never leaving their island, "anxious to follow the track of their fathers and become and remain . . . fishermen."

An exquisite book, not a travel book, but a journey into the land of romance as exemplified by Lago di Maggiore and the soul of Italy. The illustrations are numerous and beautifully reproduced. Signor Ara has written it in English of fine quality, touched with that distinction which he gives to everything that passes through his hands. There is a dedication to Mrs. E. J. De Coppet. A.

"Schumann's Concerted Chamber Music" by J. A. Fuller-Maitland is a recent volume in the "Musical Pilgrim" series of little books (London: Oxford University Press). Like its predecessors, it is both scholarly and untechnical, a pleasantly informative survey of the great composer's works in this field. Mr. Fuller-Maitland discusses their merits and difficulties. The little book has many musical illustrations. M.

LOUISVILLE HEARS "SONG OF DESTINY"

Brahms' Monumental Work Sung by Chorus—Sym- phony Appeals

LOUISVILLE, KY., July 10.—A concert of the Louisville Chorus, Frederick A. Cowles conducting, was given recently in the Memorial Auditorium. The chorus has been augmented until now it numbers more than 100 members. The performance was notable for solidity of tone and niceties of shading. The principal offering was Brahms's "Song of Destiny." An interesting feature was "A Caravan from China Comes," by Dorcas Redding, a local composer, who was several times called before the audience. Organ solos were given by W. Lawrence Cook. The soloists were Fannie Bess Morton, soprano, and Clarence Wolff, tenor. Ellen Lawrence Gardner was the piano accompanist.

The final concert of the Y. M. H. A. Symphony was recently given in the auditorium of the association building. The program included the G Minor Symphony of Mozart. The soloist was Jane Glenn, nine-year old violinist, who, accompanied by her mother, played the Adagio from Mozart's A Major Concerto. The concert was conducted by Joseph Horvath. Marett Saverne was the harpist.

William Hoke Camp, manager of the Memorial Auditorium, has announced plans for the re-engagement of the Chicago Civic Opera Company next season in a series of French and German operas.

KATHERINE WHIPPLE DOBBS

National Association of Organists to Meet in Los Angeles

LOS ANGELES, July 10.—The twenty-third annual convention of the National Association of Organists will be held here, July 28-Aug. 1. Among the speakers will be Ernest M. Skinner, who will present the organ builder's point of view; Clifford M. Swan, an authority on acoustics; T. F. Bludworth, who will speak on mechanical reproduction and amplification of sound, and Warren D. Allen, organist of the University of California. The forum on music and architecture will be conducted by Harold Vincent Milligan, president of the National Association of Organists and executive director of the National Music League of New York.

St. Olaf Choir to Sing at Augsburg Celebration

NORTHFIELD, MINN., July 10.—The St. Olaf Choir will take part in the celebration in September of the 400th anniversary of the Augsburg Confession, at Augsburg, Germany.

The choir, before going to Augsburg, will participate in a Lutheran festival in Trondhjem, Norway, now called Nidaros.

Bloomington Club to Present Artists in Recital

BLOOMINGTON, ILL., July 10.—Under the auspices of the Amateur Musical Club, Mrs. E. W. Oglevee, president, concerts will be given here next season by Vladimir Horowitz, pianist, Claudia Muzio, soprano, Paul Kochanski and Dino Borgioli, tenor.

Constant Association of Pupil and Teacher Necessary, Says Mrs. Mann

CHICAGO, July 10.—That constant association with the teacher is the only satisfactory method to insure a pupil's progress is the opinion of Ellen Kinsman Mann, Chicago voice teacher and coach. Mrs. Mann has just returned to her Chicago studio after a year's residence abroad with a party of students, each of whom had the benefit of daily lessons with Mrs. Mann, in addition to frequent lessons with distinguished masters in the various cities visited.

"The pupil should be with the teacher constantly," says Mrs. Mann. "Three or four lessons a week are necessary if real results are to be obtained. The pupil must put himself entirely in the teacher's hands. Unless he has sufficient confidence in the teacher to do this, satisfactory results cannot be obtained. If a pupil comes to the teacher in a defiant, 'show me' state of mind, not much can be accomplished.

Instilling Confidence

"On the other hand, it is up to the teacher to instill confidence in the pupil. Yet I believe very strongly in disciplining the pupil. Success cannot be gained without discipline, but it must be the proper sort, and it will vary with each pupil. The teacher must understand the pupil and the pupil's needs. He must diagnose each separate case as a physician does.

"The placing and study of the voice is scientific—not guesswork. It is not right to tell a pupil to forget his voice and just sing. He cannot possibly do this and do good work. On the contrary, he must never forget. He must constantly have in mind the method of



Photo by Fernand de Gueldre

Ellen Kinsman Mann, Chicago Voice Teacher, Who Recently Returned from a Year's Residence in Europe with a Group of Her Pupils

using the voice—of the attack, of whether or not he is floating the tone, of the breath under the tone and all the kindred matters of importance. Interpretation itself is technique.

"There must be mastery of technique first. The student must have the power and be conscious of it—but it must ever be power under control. Technique must never master the student—he must be its master. A. G.

Cleveland Institute Students Win State Prizes

CLEVELAND, July 10.—Flavia Seith and Frances Shapiro, students of the Cleveland Institute of Music, won first places in competitions held by the Ohio Federation of Music Teachers at its convention in Youngstown. Miss Seith, seventeen-year-old pupil of Dorothy Price, won the Class E piano competition in which fourteen contestants were registered.

Miss Shapiro entered the Class D violin competition for children from eleven to thirteen years of age. She is a pupil of Herman Rosen at the Institute. She is now concertmaster of the Junior Orchestra and plays in several string ensembles.

Albion Metcalf Gives Recital for Boston Teachers' Society

BOSTON, July 10.—At the last meeting of the season, the members of the Pianoforte Teachers' Society of Boston heard a recital by Albion Metcalf, well-known Boston pianist. Mr. Metcalf played a program of Chopin and Brahms and then gave an informal talk on his experiences as a student with Tobias Matthay in London.

Wolfe Back from Virginia Tour

Ralph Wolfe, pianist, just returned from a short tour through his home State, Virginia, where he met with unusual success. Many enthusiastic comments came to his manager, Annie Friedberg, and immediate requests for return dates were the result of his excellent playing.

SCHOLARSHIPS AWARDED

Twenty-two Win Grainger Honors at Chicago Musical College

CHICAGO, July 10.—The scope of the free scholarships that Percy Grainger is giving at the Summer Master School of the Chicago Musical College has had to be extended in order to accommodate the unusually large number of talented pianists contesting for them.

The scholarship winners are as follows: special artist's scholarship, Hazel Harrison, La Porte, Ind.; First scholarship: Storm Bull, Chicago, Ida Lustgarten, Chicago, Elizabeth Schulz, Dorchester, Mass., Jacob Radunsky, Chicago. Second: Ruth Conant, Chicago, Jessie Clarke, Melbourne, Australia, Mary Evelyn Eaves, Murray, Ky., Evelyn McConchie, Salina, Kansas, George F. Kalmus, Chicago, Howard Kasschau, Ridgewood, N. J., Dorothy Stolzenbach Payne, Lima, Ohio, Norman S. Voelcker, Louisville, Ky. Third: Robert Carter, Roanoke, Va., Bessie Harlow, Bridgeport, Conn., Pauline Austin, Russellville, Ark., Alvis Horn, Springfield, Ill., Florence Pass, Chicago. Fourth: Rosemary Gerson, New Orleans, La., Phil Jorgensen, Lincoln, Nebr., Elizabeth Walton, Winchester, Tenn., Harriette E. Williamson, Cheyney, Pa.

New England Conservatory Holding Summer Session

BOSTON, July 10. — Teaching at the New England Conservatory of Music will be continuous, except on legal holidays, through the vacation months. Instruction in organ will be given, for the first time at the Conservatory, by Marshall Bidwell, '17, of the faculty of Coe College, Iowa. The other instructors are: Julius Chaloff, Charles Dennee, Henry Goodrich, Margaret Mason, Mary L. Moore, Donald Smith and Frank Watson in piano; Stella Crane, Sullivan A. Sargent, Clarence B. Shirley and William L. Whitney in voice; John D. Murray, Raymond Orr, Carl Peirce and Roland Reasoner in violin; Virginia Stickney in 'cello; Arthur M. Curry and Margaret Mason in harmony; Clara L. Ellis and Alice M. Whitehouse in solfeggio; Anna M. Bottero in Italian; Clayton D. Gilbert in drama.

W. J. PARKER

Rudolph Ganz Sails for Europe

Rudolph Ganz sailed last week for Europe, where he will remain until September. He will divide his time next season between recitals and teaching at the Chicago College of Music. His concert activities are under the management of the NBC Artists Service.

<p>VICTOR RECORDS</p> <p>KNABE PIANO</p>	<p><i>Rosa Ponselle</i></p>	<p>METROPOLITAN MUSICAL BUREAU 551 Fifth Avenue New York City</p>
<p>CARNEGIE INSTITUTE OF TECHNOLOGY B. A. Degree Courses in Music. PITTSBURGH, PENN. Technical Tests for Admission September 15.</p>		
<p>ZELZER & KALLIS CONCERT 130 N. WELLS STREET CHICAGO MANAGEMENT</p>		
<p>DINO BIGALLI Coach with Chicago Civic Opera Co.—20 N. Wacker Drive., Chicago</p>		

CHICAGO SCHOOLS HOLD GRADUATION

CHICAGO, July 10.—The De Paul University School of Music, Arthur C. Becker, dean, held its ninth annual commencement program in De Paul Auditorium on June 9. The De Paul Symphony, led by Josef Konecny, contributed Rossini's "Tancredi" Overture and played the accompaniments for the solo numbers. Margaret Claire Kovalchik played the first movement of Mendelssohn's Concerto in G Minor. "My Heart at Thy Sweet Voice" from "Samson" was sung by Margaret Mary Hafner. Sal Schiro played De Bériot's "Scene de Ballet" for violin, and Helen Gallagher was heard in the first movement of Schumann's Piano Concerto. Eleanor Marian Hoskins sang the aria from Tchaikovsky's "Jeanne d'Arc." Chester Andreza, winner of the prize violin donated by William Lewis and Son, played a concerto by Seitz. The program was ended by a performance of the first movement of the Tchaikovsky Piano Concerto by Eleanor Marie Reinhardt. Degrees and diplomas were awarded by the Rev. Thomas F. Levan, and an address to the graduates was made by Ramon Girvin.

Gunn School Concerts Given

Two concerts with the assistance of players of the Chicago Symphony were necessary to give adequate opportunity to the talent presented by the Gunn School of Music at the annual commencement, held in Curtiss Hall on June 19 and 20. On the first program the Bach Piano Concerto in D Minor was played by Fannie Goldberg, pupil of Glenn Dillard Gunn; the first movement of Beethoven's Piano Concerto in C Minor, with the first Chicago performance of the Alkan cadenza, was presented by Sylvia Amsterdam, pupil of Albert Goldberg; Jane La Boda, pupil of Alberta Lowry, sang the Jewel Song from "Faust," and Helen Byrne, pupil of Herman Devries, was heard in the aria from Verdi's "Don Carlos." Bessie Singer, a pupil of Mr. Gunn, played Chopin's Andante Spianato and Polonaise; Marie Bronarczyk, another Lowry pupil, sang the Shadow Song from "Dinorah." The program was concluded by the performance of the first movement of Tchaikovsky's Piano Concerto by Gladys Lindquist, pupil of Arthur Grandquist.

The second program began with a movement from Mozart's Piano Concerto in B Flat, played by Agnes Sosnovik, pupil of Sara Levee. Leah Heideman, pupil of Christina Dickson, followed with the aria from Thomas's "Nadeschda"; Diana Montedoro, pupil of Mr. Gunn, played Chaminade's Konzertstück for piano and orchestra; Arnold Isolany, pupil of Frank Waller, sang the tenor aria from the first act of "La Bohème"; Therese Bocek, pupil of Mr. Gunn, played a movement of Borowski's Piano Concerto, and two other Gunn pupils, Dorothy Ford and Helen Ritsch, played respectively movements from Chopin's F Minor and Rubinstein's D Minor concertos. Oscar Chaussov, pupil of Amy Neill, played the last movement of Burch's G Minor Violin Concerto, and Lolita Bertling, pupil of Frank Waller, sang Elsa's Dream from "Lohengrin." An address was made by President Gunn and diplomas, degrees and certificates were awarded. Mr. Gunn, Mr. Waller, Miss Neill and Mr. Grandquist conducted.

American Conservatory Exercises

The American Conservatory of Music celebrated the conclusion of its forty-fourth school year with com-

mencement exercises at Orchestra Hall on June 16. A program of concertos and arias with orchestra accompaniment was presented under the direction of Adolph Weidig. Those participating were Maxine Trestain, Genevieve Anderson and Vera Gillette, pianists; Walter Merhoff, Lucia Altoonijan and Mildred Ressler, singers; Dorothy Lustgarten and Gaylord Browne, violinists, and Arnold Cohen, cellist. An address was made by Karleton Hackett, and degrees, diplomas, certificates and prizes were awarded by President John J. Hattstaedt and Mr. Hackett. The honorary degree of Doctor of Music was conferred upon Jacques Gordon, for nine years concertmaster of the Chicago Symphony Orchestra and a member of the faculty of the American Conservatory. The honorary degree, Master of Music, was conferred upon Clarence Loomis, composer of the opera "Yolanda of Cyprus," and upon Elaine De Sellem, a prominent member of the voice faculty and well known as a concert artist.

Chicago Musical College

The sixty-fourth annual commencement concert and exercises of the Chicago Musical College took place before a capacity audience at the Civic Opera House on June 18. The Chicago Musical College Symphony Orchestra, conducted by Leon Sametini, furnished the orchestral background for the concertos played by the graduates. Novelty was lent to the program by two original compositions of students, a Theme and Variations for piano and orchestra, by Sam Raphling, played by the composer, and a suite for orchestra, "From the Park," by Lawrence Beste, conducted by the composer. To conclude the program Percy Grainger took the baton for the performance of his Three Danish Folk-Music Settings, for orchestra, eighteen pianos (two players at each instrument) and a large battery of percussion instruments.

The rest of the program was furnished by winners in the annual prize contests: Alex Pevsner, violin, pupil of Leon Sametini; William Pfeiffer, baritone, pupil of Graham Reed, and Ralph Richards and Wanda Paul, pianists, pupils of Rudolph Ganz. An address was made by Rudolph Ganz, director of the college, who conferred degrees and diplomas. The honorary degree, Doctor of Music, was conferred upon Mabelle Glenn, director of music in the public schools of Kansas City and past president of the National Association of Music Supervisors, and upon William Braid White, acoustical engineer of the American Steel and Wire Co. Honorary degrees, Master of Music, were conferred upon Julia Marie Rebeil, head of the piano department, University of Arizona; Tracy Y. Cannon, organist of the tabernacle, Salt Lake City; and Leo Miller, director of the Miller-Ferguson Institute of Music of St. Louis. A. G.

Dr. Francis Magliocco Takes Up Residence in Los Angeles

LOS ANGELES, July 10.—Among recent arrivals in musical circles here is Dr. Francis Magliocco, composer, formerly of New York. Dr. Magliocco is known as a choral conductor as well as a composer. His works include a number of operettas, among them "Maria Grazia," which he plans to produce here. He has also composed chamber music and orchestral compositions.

The Better Records

By "Disc-rinator"

FROM the Columbia laboratories come this month a number of interesting sets. The Brahms B Flat Quartet played by the Lener Quartet recently in this country, is an extremely beautiful piece of recording. The slow movements are especially fine. The Quartet occupies five double sides, twelve-inch. Mozart's Quartet in the same tonality, known as the "Hunting" Quartet occupies three double twelve-inch discs. It is played by the same organization and while well done, is less interesting intrinsically, to the Disc-Rimator, at least, who prefers Brahms chamber music to that of Mozart.

A particularly good recording is that of Rimsky-Korsakoff's "Scheherazade," by the Paris Conservatory Orchestra under the baton of Philippe Gaubert. It takes up eleven sides of six double twelve-inch records, the odd side being the Intermezzo from Granados's "Goyescas," played by the Madrid Symphony under Arbos. While this work suffers slightly from over-familiarity, the set is well worth having for the sake of playing one's favorite bits now and then.

THE Brunswick studios send us three fine sets. The first of these is Strauss's "Till Eulenspiegel," played by the Berlin State Opera orchestra under the composer, a splendid recording, even though Strauss is not invariably at his best in his own compositions. This set takes both sides of two twelve-inch records.

His "Don Juan" has been beautifully played by the same orchestra under the composer's baton. This too, is a fine recording. It occupies both sides of two twelve-inch discs.

EXCELLENT single discs have come from the Victor studios. Lovers of church music in the home will take much joy in a fine recording of two anthems by Harry Rowe Shelley, "The King of Love My Shepherd Is" and "Savior, When Night Involves the Skies." Both are done by the choir of Trinity Church, New York, conducted by Channing Lefebvre, to organ accompaniment by Mark Andrews. In the first, two very beautiful female voices, a mezzo and a soprano, whose names are not revealed, do small solos. The soprano is especially fine and deserves identification. In the latter, Elliot Shaw, baritone, is the soloist, singing very well. These two numbers are on two sides of a black seal twelve-inch disc.

The Rollickers Rollick on a Fine Disc

Campbell-Tipton's famous song, "A Spirit Flower" and Eric Coates's ballad, "Bird Songs at Eventide" are the offerings on a Columbia disc of that popular male quartet, "The Rollickers," known to radio fans all over the country.

These gifted singers, Randolph Weyant, Victor Hall, Leonard Stokes and Robert Moody, and their equally gifted accompanist and arranger, Kenneth Christie, present these two songs in an altogether delightful manner. Tonally their work is exquisite and their diction of superlative quality. The arrangements by Mr. Christie are

in exceptionally good taste and very adroit in conception.

Mischa Elman makes marvellous tones on a twelve-inch disc to the accompaniment of Joseph Bonime. His numbers are a Tango by himself and the Wagner-Wilhelmj Album Leaf.

AT the Gramophone Shop, we heard some fine imported discs. As usual, the Polydor studios have sent very beautiful recordings. Among the best are the "Magic Flute" Overture played by the orchestra from the Berlin Staatsoper led by Richard Strauss. With the Berlin Philharmonic, the same conductor has done the "Flying Dutchman" Overture, a fine recording.

Karin Branzell contributes some

Now That the War Is Being Forgotten One Does Not Suspect "Le Courier Musical" of Ill-Nature in Caricaturing Richard Strauss



splendid contralto records, Erda's Warning from "Götterdämmerung" and an aria from Kienzl's "Evangelimann" are both excellent. Mme. Branzell also sings Hugo Wolf's "Gesang Weyla's" and the meretricious but ever popular Bach-Gounod "Ave Maria," on another disc.

A good Parlophone disc is the Prelude to the third act of "Götterdämmerung" with the Rhine Maidens' Song sung by Elizabeth Kuhnlein, Alfeld Petzet and Paula Lindberg. The orchestra is that of the Berlin Staatsoper, conducted by von Schillings.

From France comes an abridged version of "Carmen" on five double twelve-inch discs recorded by soloists and chorus from the Paris Opéra-Comique and conducted by Albert Wolff. This is a Polydor set, and very good too.



SOME NEW RECORDS OF

CLAUDE DEBUSSY

Album series No. 133. Price complete \$7.

La Mer—complete! Six parts, three 12" French Victor records. Symphony orchestra conducted by M. Piero Coppola.

Album series No. W1035. Price \$3.

Danse Sacre—harp and orchestra. Danse Profane—harp and orchestra. Played by Mlle. Lily Laskine (harp) and string orchestra conducted by M. Piero Coppola. One 12" Victor record.

Album series No. DB1332 and No. 1333.

Price per set \$5.

Sonata for Violin and Piano.

Alfred Cortot (piano). Jacques Thibaud (violin).

Four parts, two 12" French Victor records.

Call or write for our 214 page Encyclopedia of the World's Best Recorded Music. Price twenty-five cents postpaid.

All disks reviewed in the Musical America may be heard and obtained at

The Gramophone Shop
Specialists in Imported and Domestic Phonograph Records
18 EAST 48TH STREET
NEW YORK

THREE OPERAS AMONG MUSIC NOVELTIES

THE piano vocal score of Eugene Goossens's one act opera to a libretto by Arnold Bennett, "Judith" (London: J. & W. Chester, Ltd.) is at hand. This work, which had its premiere last summer at Covent Garden and an American hearing by the Philadelphia Grand Opera Company during the season just completed, both performances under the baton of the composer, is an intensely interesting achievement.

Mr. Goossens indicates by what he has written here that he has a real sense of stage music. His rhythmic innovations are as distinctive as is his modern harmonic feeling, which permeates the score. It is quite elaborately fashioned, this piano vocal score, and as can be imagined it only gives one an idea of the orchestral partitur; and not anything but an idea. But for those of us who know Mr. Goossens's rare skill as a writer for the modern orchestra, this reduction is sufficient.

The vocal parts are very free and very difficult, but they can be made effective in the hands of capable artists, which, we are told, Mr. Goossens had in both his English and American performances.

The distinguished British composer-conductor is at work, we learn, on another opera, this time a full length one. His "Judith" gives us the feeling that although he has composed largely in the fields of symphonic and chamber music, to date, he may after all find the lyric stage his most congenial mode of expression. A.

Two Other Modern Operas

Two modern operas, issued in regular piano vocal score form, are the much discussed "Maschinist Hopkins" by Max Brand and "Schwanda, der Dudelsackpfeifer (Schwanda, the Bagpipe Player)" by Jaromír Weinberger, both from the press of the Universal Edition in Vienna.

They are works of diametrically opposite tendency. Brand, the young Austrian, revels in the dissonances of machinery, orchestral and otherwise, while Weinberger, a young Bohemian, has taken the folk song of his country and set it forth, harmonized with as keen a perception of its possibilities as could be desired. Both operas have been successful, each in its own way.

There should be little time lost in producing these works here, the "Hopkins" opera having those American touches which Central European composers like to think typical, such as jazz, night clubs and what not. But apart from this there is enough that is vital in the Brand score to recommend it for a hearing in the U. S. A.

"Schwanda" will make its way around the world, we feel; it is not too serious and its music has a fine sonority that will win it admirers. The fugue in the final act is stirring and written with considerable mastery.

Erwin Stein is responsible for making the piano reduction of the Brand opera, Ladislav Urban of the Weinberger work. Our compliments to both. Reducing the orchestral score of a modern opera is a far more difficult job than the casual player realizes. A.



Eugene Goossens, Whose Opera "Judith" Has Now Been Published

Departing from his familiar role of song composer (and of some excellent pianoforte music, too) Frank La Forge has made a setting of the First Psalm (New York: G. Schirmer, Inc.) for unaccompanied male voices. With unusual success has Mr. La Forge found musical expression for the marvelous text "Blessed is the man who walketh not in the counsel of the ungodly." The line, almost Beethovenian in nobility, of this setting has real beauty, achieved with harmonic means which in this day and age are notably simple.

It can be sung effectively by either male quartet or chorus. There is a dedication which reads: "In memory of James A. Myers, director of the Fiske Jubilee Singers." A.

NEW MUSIC RECEIVED

For Piano and Organ

"Pièce héroïque," by César Franck, arranged for piano and organ by Harold F. Schwab (New York: H. W. Gray Co.).

For the Flute

"Das Vademecum des Flötenspieler's"—The Flutist's Vademecum—a course in flute playing (Leipzig: Aug. Cranz), "Il 'Non plus ultra' del Flautista"—The Flutist's "Non plus ultra"—Eighteen Caprices for flute alone (Leipzig: Wilhelm Zimmermann). Notturmo, for flute

and piano (Leipzig: J. H. Zimmermann)—all by Leonardo de Lorenzo, now of Rochester, N. Y. Rondo for flute and harp, by Timothy Mather Spelman (London: J. & W. Chester, Ltd.).

SANTA ANA MUSIC WEEK INCLUDES CADMAN OPERA

Composer Appears as Guest Conductor —Cianfoni Leads Symphony

SANTA ANA, CAL., July 10.—With approximately 2000 local musicians co-operating in the success of Santa Ana's fourth annual Music Week, daily and nightly concerts and special musical features were recently given free in Santa Ana Auditorium.

Charles Wakefield Cadman's light opera, "The Belle of Havana" was sung before a record audience. The composer acted as guest conductor of the overture. Accompaniments were furnished by the Santa Ana Symphony, under D. C. Cianfoni. Honors were scored by Marguerite Baker and James Sewell in leading roles. The stage direction was capably handled by Gladys Shafer.

A concert was given by the Santa Ana Symphony of eighty members, conducted by Mr. Cianfoni, assisted by the Treble Clef Club, a women's chorus of eighty. The numbers included a new song, "The City of Music," by Mr. Cianfoni, dedicated to Santa Ana. Liszt's "Hungarian" Fantasy for piano and orchestra was given with Allien Lair as soloist. William Clare Hall, Chicago tenor, sang numbers by Mednikoff.

Longy School of Music Honors Founder at Final Concert

BOSTON, July 10. — At the annual graduation concert of the Longy School of Music the opening number was played in memory of Georges Longy, founder of the school, who died on March 28, in France. Dr. Archibald T. Davison of Harvard University and leader of the Harvard Glee Club, paid a tribute to Stuart Mason, who for twelve years was instructor at the school and who also died this year. Following this, compositions by Mr. Mason were played, Mrs. Mason acting as accompanist. The chamber music class members, organized this year by Yves Chardon, 'cellist of the Boston Symphony, played the opening and closing numbers. Minna F. Holl, director of the school, presented the diplomas.

W. J. P.

Gershwin to Compose for Sound Films

George Gershwin has signed a contract with Fox Films, Inc., to write scores for original musical productions exclusively for Movietone. The first score is to be produced this fall with Frank Borzage as director. Mr. Gershwin will receive \$125,000 for this initial score, it is said. Ira Gershwin has been engaged by the company to write the lyrics for his brother's music.

Kathryn Meisle to Sing with Cologne Opera

Kathryn Meisle, contralto, has just closed a successful season in this country and has sailed for Europe, where she will make guest appearances with the Cologne Opera before returning to America in October for an extended concert tour.

BALTIMORE HEARS BORNSCHEIN WORKS

Cantata and Prize Songs Performed by Choruses —Recitals Given

BALTIMORE, July 10.—The sixteenth annual concert of the Baltimore and Ohio Railroad Glee Club, George Castelle, conductor, took place before a capacity audience. The program held special interest in the appearance of Jacques Samossoud, of the De Feo Opera Company. Further interest was given to the program through the appearance of Franz C. Bornschein as guest-conductor in his own compositions, "The Four Winds," which won the Swift Prize, and a new cantata, "Baron Rudiger," in which the solo part was vividly presented by George Castelle, baritone. The chorus sang these numbers with an attention to detail which made them most satisfying. Mary Bokee, soprano, and Bernard Kosine, tenor, were the soloists. Charlotte Rodda Reed and Virginia Castelle were the accompanists. This organization is the holder of the recent competition prize given under the auspices of the Associated Glee Clubs of America.

The Baltimore and Ohio Women's Music Club, Virginia Blackhead, conductor, gave its annual concert in the Maryland Casualty Auditorium, presenting a program of interesting compositions sung with taste. The chorus presented Franz Bornschein's "The Isle of Sleep," dedicated to and composed for the organization, and gave the first local hearing of the same composer's recent prize piece which won the 1930 Eurydice Chorus Award of the Philadelphia Art Alliance—"The Enchanted Island." This number was sung with flute obbligato played by Victor H. Just, harp accompaniment by Sylvia Meyer, and with Virginia Blackhead at the piano. The composer was brought to the stage after the prize piece. Helen Leppo and Katherine Whitelock gave much pleasure with groups of violin ensemble compositions. Mabel Hammond Thomas was the accompanist.

The Women's Choral Club, Clifton Andrews conductor, gave its annual concert in the Southern Hotel. The Boyce Choral Club gave its second annual concert in the Arundel Club Auditorium with Malton Boyce, the organizer, conducting. The Knickerbocker Trio, Celia Brace, violinist; Rita Baker, 'cellist, and Ruth Spicer, pianist, contributed to the program. B. C. F.

Ralph Leopold, pianist, is spending the early Summer at Craigville, Cape Cod. Later he will visit friends in Maine and in the Catskill mountains.

ETHEL CAVE-COLE

CONCERT ACCOMPANIST
ENSEMBLE PLAYER
COACH—VOCAL AND INSTRUMENTAL
37 WEST 88th STREET NEW YORK CITY
'Phone Wickersham 3848

HENRY F. SEIBERT

ORGANIST
Holy Trinity Lutheran Church
Official Organist: The Town Hall, New York

GERTRUDE OWEN
S O P R A N O
c/o MUSICAL AMERICA—122 So. Michigan Ave. CHICAGO

SANDRO BENELLI
TEACHER OF SINGING
148 WEST 72nd STREET
NEW YORK CITY
Tel. Susquehanna 3255

N.Y. COLLEGE OF MUSIC
CARL HEIN and AUGUST FRAEMCKE, Directors
FIFTY-FIRST YEAR
HANS LETZ, Viola; KARL JÖRN, Violoncello
and 40 other eminent teachers
SEND FOR CATALOGUE
114-116 E. 85th Street, New York City

BRACALE OPERA IN CUBA *Toronto Continues Musical Work on Notable Scale During Summer*

Fleta, the Star of Short Season in Havana—New Singers Heard

HAVANA, CUBA, July 1.—The Bracale Opera Company, after an extended tour through South America, arrived in Havana for the shortest opera season ever given in this city. Miguel Fleta, the Spanish tenor, was the principal attraction.

Massenet's "Manon" was the first opera sung with Mr. Fleta and Leila Garden in the main roles. "Tosca" brought forth the same singers. In "Traviata" Georgia Stark and Dimitri Onofrei made their bow to our public and in "Carmen," Mr. Fleta and Zara Jay were heard. "Boheme" was sung at the last performance with Leila Garden, Mr. Onofrei, Margarita Parigi and Luigi Dimitri. A short concert was given after the opera. Georgia Stark singing "Ombra Leggera" from "Dinorah" and Mr. Fleta, a couple of Spanish songs. Mr. Anglada conducted.

Emma Otero, Cuban coloratura soprano is on tour through Cuba in a series of concerts. Charles King is acting as her accompanist.

NENA BENITEZ

Cornish School Holds Graduation and Opens Summer Session

SEATTLE, WASH., July 10.—The Cornish School Term closed on June 14, commencement exercises being held in the Cornish Theatre. Diplomas and certificates and some special awards were made by the American Pen Women's Association, the Music and Art Foundation, and some private individuals. Speakers were Mr. Archibald S. Downey, president of the executive Board, and Dr. Emil Fridell. The graduation banquet was held later. Summer School opened June 23. Guest teachers are Martha Graham, dancer; Franklin Riker, master classes for singers; Margaret E. A. Crawford, teaching phonetics; Martha Sackett, normal classes for teachers of children.

Jean Wiswell to Book Valeriano

Gil Valeriano, the Spanish tenor, has gone under the management of Jean Wiswell. Mr. Valeriano, who has just returned from a successful European tour, will be available for appearances in this country until January. In February he will return to Europe.

Chamlee Broadcasts Cadman Song

Mario Chamlee, tenor, broadcast on June 13, Charles Wakefield Cadman's new song, "Twilight Serenade." This song has been widely sung since its recent publication and already bids fair to become one of Mr. Cadman's most successful compositions.

TORONTO, July 10.—The outstanding piece of musical work being done in Toronto during the summer months is the rehearsing of the great Exhibition Chorus of two thousand voices under the leadership of Dr. H. A. Fricker. The singing of this chorus, which has become famous through its annual concerts given in the huge Coliseum on several nights of the two weeks' duration of the Canadian National Exhibition, is really an achievement in choral work.

Dr. Fricker is no doubt better known as conductor of the Toronto Mendelssohn Choir which has toured most of the important cities of the United States during nearly thirty years of its existence, but the Exhibition Chorus is no mean feather in its conductor's cap. It is made up largely of members of the best church choirs, of professional singers and students, who go whole heartedly throughout the summer to rehearsals, simply for the love of good choral work. Each applicant is given a rigid test in voice quality and sight singing and it is always a surprising manifestation of the Anglo-Canadian's love of choral music that there are so many hundreds of fine voices ready for service.

Sings to Huge Audiences

Perhaps Toronto, with its background of English, Irish, and Scotch ancestry and its own Canadian new-world element, is the logical location for such a choir. The English love of choral music, Scotch folk song tradition and "stick-to-it-iveness" and the Irish imagination, even sentimentality, combined with Colonial freshness, is the spirit of this great choral body. Each year it sings to nearly half a million people, makes records, then disbands, but returns the following summer with the same enthusiasm to really warm-weather rehearsals. Each year the Canadian National Exhibition brings some world famous band to the fair which collaborates with the chorus in some of its numbers.

Definite plans for this year's visiting bands have not yet been made public although it is known that one is to come from Bermuda and an All-Canada Permanent Force Band recruited from all the best military bands in the Dominion will play under the leadership of Captain Charles O'Neil of the Royal Twenty-second Quebec Band.

Just as Toronto takes her music very seriously during the season so she takes her vacation very seriously and throughout the summer months the majority of the important musical activities cease. However there are al-



Dr. Herbert A. Fricker, Conductor of Toronto Mendelssohn Choir, Who Is Training the Vast Chorus for the Canadian National Exhibition

ways sincere musicians who care to give even more of their time and energies to their chosen work, during the summer, and several unique summer schools are carried on.

The University of Toronto Conservatory of Music offers a special summer course for violinists and teachers given by Elie Spivak. There is also a course in Dalcroze Eurythmics under the supervision of Madeleine Boss Lasserre. The Hambourg Conservatory reports gratifying registration for their Summer School, the piano department of which is under the direction of Clement Hambourg, singing under Madame Varpay-Roberts and violin under Vito Harris. The Hambourg Trio has suspended activities until fall, but has some interesting plans in preparation.

An Interesting Outdoor School

Unique among these summer schools is one under the supervision of Broadus Farmer, a well known violin teacher of Toronto, which is called Camp Kreisson. Mr. Farmer has an island on Lake St. Joseph, in Muskoka Lakes where the pupils live during the summer, take all their lessons, and do their practising in the open air. Once a week they give concerts at one or other of the large neighboring hotels. It is an ideal setting for the student, combining as it does a holiday environment with delightful opportunities, and it has been most successful.

The Members of The Hart House String Quartet are busy with plans for their European Tour early in the fall. Geza De Kresz, first violin of the quartet is already abroad and Boris Hambourg is leaving shortly to complete arrangements in Europe.

The weekly broadcast of ballad operas sponsored by the Canadian Pacific Railway and given over a coast-to-coast network is receiving interested appreciation. Some of the finest Canadian artists such as Allan Burt, Alfred Heather, Jeanne Dusseau and others are taking part in these operas in conjunction with Rex Battle's fine symphony orchestra.

Toronto Bands are busy with the usual Park, Beach and Garden Party Concerts. The brilliant Garden Party given at Government House, Toronto, in honor of the King's Birthday, on

June 3, was made more interesting by music from the band of the Royal Grenadiers.

ARLEIGH JEAN CORBETT

OREGON MUSIC TEACHERS IN ANNUAL CONVENTION

Josef Borissoff and Olga Steeb Among Artists Heard in Recital at Two Days' Session

PORTLAND, ORE., July 10.—The Oregon Music Teachers' Association held its fifteenth annual convention at Waller Hall, Willamette University, Salem, Ore., on June 16 and 17. The speakers at the opening session included Mrs. Clifford Moore retiring president, Carl Gregg Doney, president of the University, David Scheetz Craig, Carl Denton, C. A. Howard, C. S. Sherman, David Campbell and Arthur Boardman.

The Salem MacDowell Chorus led by Forrest Gaw, sang Golsen's "Spring Symphony." The soloist was Eleanor Moore and the accompanist, Ruth Bedford. In the evening, Josef Borissoff, violinist, with Myron Jacobsen at the piano, played a Handel sonata, Lalo's "Symphonie Espagnole" and a miscellaneous group.

On the second day addresses were given by Glenn H. Woods, W. B. Anderson and Mr. Borissoff. The musical program was given by Lucille Cummins, contralto, T. S. Roberts, organist, and the Portland Trio.

Olga Steeb, pianist, gave a recital in the evening in Waller Hall.

The newly elected officers are Frederick W. Goodrich, president, Mordaunt Goodnough, vice-president, Lena Belle Tartar and Elizabeth Levy, secretaries, Carrie R. Beaumont, treasurer, Carl Denton and P. A. TenHaaf, auditors, Mrs. J. C. Holden, Mrs. P. J. Eckman and F. E. Churchill, members at large.

Ferenz Steiner, who will be the first 'cellist in the Portland Symphony next season, has come to Portland to reside.

JOCELYN FOULKES

Flora Backshaw Wins Barre-Hill Scholarship

CHICAGO, July 10.—Flora Fern Backshaw, of St. Petersburg, Fla., was awarded the scholarship for summer study with Theodore Harrison at the Bush Conservatory. The scholarship was donated by Barre-Hill, Civic Opera baritone. The examining board included Kathryn Witwer and Helen Freund of the Civic Opera company.

A. G.

RENE MAISON

TENOR

Chicago Civic Opera

Mgt. ANNIE FRIEDBERG

Fisk Bldg., N. Y.

Mary McCORMIC

SOPRANO

Paris Opera, Opera Comique, Monte Carlo Opera, Chicago Civic Opera

Management: NBC Artists Service George Engles, Managing Director 711 Fifth Avenue, New York

VINCENT V.

HUBBARD

Successor to Arthur J. Hubbard First assistant Dr. George L. Dwyer 246 Huntington Ave., Boston, Mass.

NATHAN ENSEMBLE CONCERTANTE Morris Nathan Director
"... Excellent team work ... Individual talent."—New York Telegram.
PROGRAMS OF UNUSUAL PRESENTATIONS—RARE NOVELTIES
STANDARD BOOKING OFFICE, 17 East 42nd Street, New York

JEAN TESLOF
BARITONE

VICTOR AND COLUMBIA RECORDS
Studio—736 West End Avenue,
New York City
Tel. Riverside 3222

MME CLAY-KÜZDÖ
VOICE SPECIALIST

Five recent consecutive years in France and Italy—Teaching and coaching with leading masters
Auditions without charge
21 West 90th St., N. Y. C.
Tel. Riverside 6141

JURIEN HOEKSTRA
Baritone
Per. Rep. IRENE WILLIAMS, 64 E. Lake St., Chicago

KEENE CHORUS HEARD IN ITS ANNUAL FESTIVAL

Concerts Under Baton of Dunham Maintain High Standards in Vocal Performance

KEENE, N. H., July 10.—The Spring Festival of the Keene Chorus Club, held in the Colonial Theatre during three days recently, included three concerts. George Sawyer Dunham was the festival conductor.

A feature of the festival was the performance of "Elijah." The Boston Orchestral Players supplied accompaniments. The soloists were Ruth Rodgers, soprano; Florence Hersom, contralto; George Boynton, tenor, of Boston, and Alexander Kisselburgh, baritone, who sang the title role.

A miscellaneous program was given by the chorus, the orchestra and a band, led by Harry W. Davis and Carl R. Beedle. Meriel C. Blanchard, soprano, was the soloist.

Dorothy Speare, soprano, was the soloist in an afternoon program, enlisting the Boston Orchestral Players, under Mr. Dunham. The final concert was especially notable, with Roland Hayes, tenor, as the soloist.

Percival Parham was the accompanist for Mr. Hayes, Edward F. Holbrooke for Miss Speare, and Edda Bennett Beal for Miss Blanchard. Mr. Holbrooke was the official festival accompanist, and Ada Loveland Jones for the chorus.

American Institute of Dalcroze Eurythmics Holds Graduation

The American Institute of Dalcroze Eurythmics recently closed its session with graduation exercises. Nine students, from New York, New Jersey, Minnesota, Wisconsin and Ohio, respectively, received certificates.

The New York studio reopened for a Summer session of a month under the direction of Muriel Bradford on June 30. Miss Bradford studied at the Paris Conservatory, at the Royal Academy in London, and at the Dalcroze Schools both in Paris and Geneva, from which latter institute she received her certificate and diploma in 1927. Paul Boepple, director of the institute, will be in charge of the summer session at Lucerne-in-Maine, assisted by Gabrielle Egger and John Coleman.

Two sessions in Dalcroze Eurythmics are offered in North Carolina this summer, under Mrs. Irene Mittelsdorf, and at the University of North Carolina, under Johanna Gjerulff, a regular member of the New York teaching staff.

J. W. F. Leman to Conduct His Little Symphony in Ocean City Series

J. W. F. Leman has been engaged for six weeks, Aug. 12 to Sept. 22, with his Little Symphony to play on the pier at Ocean City, N. J., this season. Mr. Leman won considerable success last summer on the Steel Pier at Atlantic City. He will present two programs a day.

John Charles Thomas Scores as Hamlet at Brussels Opera

A cable received from Mr. and Mrs. William C. Hammer, general manager and director, respectively, of the Philadelphia Grand Opera Company, who are traveling in Europe, states that they attended the opera in Brussels, where John Charles Thomas, American baritone, is appearing as guest artist. Mr. Thomas received an ovation in one of his greatest roles, "Hamlet," and after his singing of the "Brindisi" took twenty curtain calls. Next season "Hamlet" will be presented by the Philadelphia Grand Opera Company with Mr. Thomas in the title role.

N. B. C. Artists to Give Series at Buckhill Falls Inn

The NBC Artists Service has arranged a Summer series of concerts at The Inn at Buckhill Falls, Pa., which will take place every Saturday. The series began on June 28 with a recital by Reinald Werrenrath. Other artists who will appear are: Martha Attwood, soprano; Gladys Swarthout, contralto of the Metropolitan Opera; Countess Olga Albani, Spanish mezzo-soprano, and Graham McNamee, baritone.

Oliver Stewart and Ruby Gerard Marry

Oliver Stewart, tenor, and Ruby Gerard, violinist, were married at the Church of the Transfiguration, New York, on June 18. Mr. and Mrs. Stewart will make their home in New York.

Musical Organizations Take Quarters in Barbizon-Plaza

The Music division of the National Federation of Settlements, of which Mrs. Alfred H. Schoelkopf of Buffalo is chairman and Mrs. M. L. McFarland of this city director, recently moved into new quarters at the Barbizon-Plaza Hotel. This organization now represents the musical department of 170 settlements, conducted in every state in the Union. It aims to make musical education available for every ambitious child, regardless of the circumstances of its parents. So great is the demand for musical training, that every settlement has a long waiting list.

The Musicians Club of New York, of which Henry Hadley is president, has engaged quarters at the Barbizon-Plaza and will meet there in the Fall.

Mrs. H. M. Stryker Appointed Manager of Seattle Symphony

SEATTLE, July 10.—The Seattle Symphony, Leo S. Black, president, announces the appointment of Mrs. H. M. Stryker as manager of the orchestra. Mrs. Stryker is a well-known Seattle patron of the arts and has had wide experience in organization work. She has been identified with the work of the Music and Art Foundation and has been in intimate touch with the affairs of the orchestra since its organization in 1926 under Karl Krueger.

MUSICIANS' DIRECTORY

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: Rhineland 4732

Mme. Ella Backus-Behr
VOCAL STUDIOS
COACHING OF ADVANCED PIANISTS
Correspondence invited with out-of-town students contemplating a study period in New York
Address:
231 W. 96th St., N. Y. C., Tel. Riverside 8041

Arthur Baecht
Distinguished American Violinist
and Pedagogue
Serious, Talented Pupils Accepted.
Metropolitan Opera House Studios
1425 Broadway, N. Y. C. Tel. Penn. 2634

Harriot Eudora Barrows
TEACHER OF SINGING
37 Commonwealth Ave., BOSTON

Susan S. Boice TEACHER OF THE
ART OF SINGING
Steinway Hall, Studio 717, New York
Residence Telephone: Plaza 7938
Studio: Circle 8187

William S. Brady TEACHER
OF SINGING
Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

Buccini SCHOOL OF LANGUAGES
Est. 1900
3 Columbus Circle, New York
Courses of 25, 50 and 100 conversational class
lessons in Italian, French, Spanish, and German
starting semi-monthly. Junior class, 3 months \$15.
EXCELLENT DICTION TO SINGERS BY Miss
Buccini and her native French, Spanish, German,
Russian assistants.

Leon Carson TENOR
TEACHER OF SINGING
New Jersey Studio New York Studio
28 Cottage Place, Nutley 793 Steinway Hall
Tel.: Nutley 2408 Tel.: Circle 5181

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th Street, New York
Telephone: 8623 Rhineland

Jane Crawford Eller
CONTRALTO
Director { C—Opera Group
West End Glee Clubs
Studio: 205 W. 107th St., N. Y. C.
Tel. Academy 3923

John Warren Erb
CONDUCTOR—COACH—ACCOMPANIST
Studio 171 West 71st Street, New York
Telephone: Trafalgar 3110

E. Grimard VOCAL
TEACHER
Pupil of Jean Martignoni
The Celebrated Baritone of Paris Grand Opera
SPECIALIST IN VOICE PLACEMENT
3503 Broadway, New York (Studio 33)
Phone Edgemore 4784

Walter Henry Hall
PROFESSOR OF CHORAL MUSIC AT
COLUMBIA UNIVERSITY
39 Claremont Avenue, New York

Virginia Holmes
Coach—Accompanist
Voice—Piano
228 W. 78th St., N.Y.C. Tel. Endicott 2298

Helen Allen Hunt CONTRALTO
TEACHER OF SINGING
543 Boylston Street Boston, Mass.

Mrs. J. Harrison Irvine
Coach—Accompanist
Voice—Piano
1013 Carnegie Hall, New York Circle 1350

Isidore Luckstone TEACHER
OF SINGING
260 West 72nd Street - - New York
Telephone: Trafalgar 7430

Philipp Mittell
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
50 West 67th Street, New York
Telephone: Endicott 3464

Raphael Odierno Bass-Baritone
of THE ODIERNO SINGERS
Presenting Oratorios and Operas
Address: 37 W. 46th St., New York City

Wallingford Riegger, Mus. Doc.
COMPOSER—TEACHER
Harmony—Counterpoint—Composition
Studio: 518 West 111th St.
Cathedral 3626

Mme. Lotta Roy
TEACHER OF THE ART OF SINGING
based on the precepts of Early Italian vocal tradition
Steinway Hall, Studio 717. Tel. Circle 8187
Residence, 205 W. 107th St., Tel. Academy 0687
Pupils eligible for public presentation through the
C-OPERA GROUP

Frederick Schlieder Mus. M., F.A.G.O.
Science and Art Blended in Creative Ex-
pression—Author of "Lyric Composi-
tion Through Improvisation"
The Olcott, 27 West 72 St., New York, N. Y.

Edgar Schofield BASSO-CANTANTE
Studio: 73 West 11th Street New York
Tel.: Algonquin 7253

Harry Reginald Spier
TEACHER OF SINGING
Steinway Hall, Studio 616, Tel. Circle 5833
Residence: 41 W. 83rd St., Tel. Traf. 8136

Charles Gilbert Spross
PIANIST and COMPOSER
Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Irma Swift
COLORATURA SOPRANO
TEACHER OF VOICE
STUDIO
120 West 70th NEW YORK CITY
Tel. Trafalgar 8939

Florence Turner-Maley
COACH—TEACHER OF SINGING
Studio: 616 Steinway Hall, New York
113 West 57th Street Tel. Circle 5833

Claude Warford
TEACHER OF SINGING
Until October
19 Blvd. Montmorency, Paris, France

Arthur Warwick
PIANIST—TEACHER
Summer School
June 1 to Aug. 15
113 West 57th St., N. Y.
Tel. Circle 4780

CHICAGO
Mae Graves Atkins
SOPRANO
Studio 520 Fine Arts Bldg., Chicago

J. Lewis Browne
Director of Music
CHICAGO PUBLIC SCHOOLS

PROVIDENCE CHORUS HEARD IN ANNUAL CONCERT

Organization Under John B. Archer
Assisted by Goldman Band in Festival Event

PROVIDENCE, July 10.—The annual Spring Festival of Music was given in the Rhode Island Auditorium on June 8, by the Providence Festival Chorus of 300 voices, John B. Archer, conductor, assisted by the Verdandi Chorus of Providence and the Goldman Band of New York, Edwin Franko Goldman, conductor. The soloists were Cora Frye, soprano, and Del Staigers, cornetist.

The concert is given annually at the Benedict Monument to Music in Roger Williams Park, but because of showers the concert was shifted indoors.

Dvorak's setting of the 149th Psalm was superbly sung by the chorus, Mr. Archer conducting.

After playing the overture to "Ruy Blas," by Mendelssohn, Mr. Goldman and his band were compelled to add an encore. The "American Bandmasters' Association March," by Mr. Goldman, was played in public for the first time.

Miss Frye was in fine voice in an aria from Charpentier's "Louise" and a group of English songs.

The work of the chorus showed throughout the excellent training of Mr. Archer. Special praise is also due to Mr. Staigers.

The concert was financed, as have been the several previous ones, by Stephen O. Metcalf, president of the Providence Festival Chorus. Mr. Metcalf entertained chorus, band and soloists at a supper at the Providence-Biltmore after the concert.

N. BISSELL PETTIS

Marie von Essen Engaged for German Opera Company

Marie von Essen, American contralto known as Mary Kent, has been engaged to sing leading contralto roles with the German Grand Opera Company in its third American tour next season. J. J. Vincent, managing director, now in Berlin, also cabled that he has engaged Max Roth, leading baritone of the State Opera, Berlin.

LUCREZIA BORI

Metropolitan Opera House
New York

ALBERTO BIMBONI

Conductor and Vocal Teacher
Member of Faculty
Curtis Institute of Music, Philadelphia
Residence: Manhasset, L. I.
Phone Manhasset 741

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING
Member of American Academy of Teachers
of Singing
Studio: 810 Carnegie Hall, New York
Mondays in Philadelphia Tel. Circle 0821

The Longy School of Music

announces a new member of its faculty
FREDERIC TILLOTSON
Teacher of the Piano
Mr. Tillotson studied under Heinrich Goldschmidt, Boston, and Tobias Matthay, London. Has also conducted Master Classes at the Lamont School, Denver. The Longy School now uses the Baldwin Piano exclusively. Catalogues sent upon request.
MINNA FRANKISKA HOLL, Director
103 Hemenway Street, Boston, Mass.

CONCERTS OPENED AT HILLSBOROUGH

Noted Conductors to Lead San Mateo Philharmonic in Summer Series

HILLSBOROUGH, CAL., July 10.—The fifth season of Sunday afternoon concerts of the Philharmonic Society of San Mateo County was inaugurated in the beautiful Woodland Theatre here on June 29 under Molinari. Other conductors engaged this summer to lead the ensemble, which comprises eighty-five members of the San Francisco Symphony, include Gaetano Merola, Artur Rodzinski, Willem van Hoogstraten and E. Fernandez Arbos.

Prominent social, civic and business leaders on the Pacific Coast form the directorate and governing board for the undertaking.

The list of guarantors and patrons for these concerts includes, in addition to nearly 100 individual contributors, the County Chamber of Commerce, as well as representative community organizations, such as the San Mateo and Burlingame Chambers of Commerce.

The programs given include not only the classics but many modern works. Several novelties have been heard for



Photo by Petersen

Mrs. Leonora Wood Armsby, Managing Director and Chairman of the Music Committee of the Philharmonic Society of San Mateo County, Cal.

the first time on the Pacific Coast at these concerts. Last year in this theatre Ernest Bloch conducted his prize-winning rhapsody, "America."

Wisconsin Federation Hears Plea for Revival of Amateur Music

State Convention at Madison Elects Mrs. J. Archer Herve as New Head—Mrs. Ottaway Among Speakers on Vital Topics at Annual Banquet

MILWAUKEE, July 10.—At the annual convention of the Wisconsin Federation of Music Clubs, held recently in the Crystal Room of Hotel Loraine at Madison, Mrs. J. Archer Herve of Milwaukee was chosen as the president for the coming year.

Mrs. R. R. Williams of Marshfield was named first vice-president; Mrs. E. C. Thompson of La Crosse, second vice-president; Mrs. Fred Fawcett of Racine, treasurer; Meta Schuyahm of Fond du Lac, recording secretary, and Mrs. H. H. Miller, retiring president, advisory chairman.

Music Study in Schools Discussed

Theodore Dammann, Secretary of State of Wisconsin and head of the Wisconsin Conservatory of Music, said that, despite the great strides being made in the field of mechanical music, there still are apparently many favorable factors in the situation. Mr. Dammann urged that music study be made mandatory in the schools. He also urged that provision be made for the pupils to hear the best in music.

One of the most interesting addresses was made by E. B. Gordon, of the University of Wisconsin school of music. He urged cultivation of music in the family, with less emphasis on the radio, the phonograph and other mechanisms. He asked for a revaluation of music from that of a vocation to an avocation, which would bring the skilled amateur into prominence as against the mechanical form of music.

A meeting of the Federation was held

at the executive mansion, with Mrs. Walter J. Kohler, wife of the Governor of Wisconsin, as the hostess. During this reception Cooper Lawley, last year's winner of the Federation prize as the best tenor, gave a group of songs.

National President Makes Address

A banquet was held for the visitors at the Hotel Loraine, with George P. Hambrecht, president of the Madison Civic Music Association, presiding. A program was given by the University of Wisconsin's Girls' Glee Club, with Doris Buriff Caster leading.

Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, urged greater recognition for the American composer and made a plea for a still higher standard of composition.

Dr. Charles H. Mills made some pertinent observations on "What Is Right With Music." He found many favorable factors at the present time to off-

set the general wail and woe which is being heard in some quarters concerning music.

Mrs. Herve, the new president of the State Federation, has been chairman of the State contests and conducts a large chorus in Milwaukee. An aggressive administration of the office is anticipated.

C. O. SKINROOD

Lawrence College Conservatory Awards Degrees

APPLETON, WIS., July 10.—The degree of Bachelor of Music was conferred upon fourteen students of the Lawrence College Conservatory of music at the eightieth annual commencement exercises. Those obtaining the degree include Mary Schmeltz, David Scoular, Ernestine Johnsen, Dora Eflin, Willette Lorfeld, Barbara Simmons, Gwendolyn Speery, Eunice Meyer, Luella Erbe, Wenzel Albrecht, Oscar Hoh, Gladys Thompson, Pearl Whisnant and Sara Jones.

Three year diplomas were awarded to five piano students: Helen Andruskiewicz, Russell Danburg, Lorraine Lull, Alette Olson and Evelyn Chapman, to two in voice: Lynda Peterman, and Florence Roate, and to seven in instrumental methods: Lester Voigt, Carlton Patt, Marguerite Grass, Harold Rusch, Agnes Snell, Dorothy Place, and Arthur C. Hastings. Diplomas were awarded to eight students of public school music methods: Evelyn Knospe, Magdalen Bohr, Jane Cuppernull, Henriette Faust, Arlin Luecker, Elizabeth Swartz, Edna Goettleman and Emma Lou Williams.

Carl McKinley Given Honorary Degree by Knox University

BOSTON, July 10.—Carl McKinley, composer, has returned from Galesburg, Ill., where Knox College, his alma mater, awarded him an honorary degree of doctor of music. Mr. McKinley, who succeeded the late Stuart Mason as a member of the pianoforte faculty of the New England Conservatory of Music last December, will continue at the Conservatory next season and he will also teach for the first time in the organ department. A graduate of Knox and of Harvard, '17, Mr. McKinley, who held the Guggenheim traveling fellowship, composed "Masquerade," one of the most popular orchestral pieces by an American.

W. J. P.

Walter Mills to Sing in Europe

Walter Mills, baritone, will sail for Europe the end of July to give recitals in London, Berlin, Cologne and Holland. He will return to this country in November and will begin his tour with a New York appearance, Nov. 20.

PUBLIC SCHOOL

Teachers' Courses for Certificate in PIANO-CLASSES

A certificate from these professional courses is accepted by the Board of Education of New York. BOOKLET.

GRANBERRY PIANO SCHOOL 149 E. 61st Street, New York

MAESTRO

ARTURO VITA

803-804 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1366

CLEO MESSNER, Pianist

Care Musical America, 122 South Michigan Avenue, Chicago

VERA CURTIS

DRAMATIC
SOPRANO

OPERA, ORATORIO, "OPERA TALKS"

Address: 1 East 124th Street, New York

Tel. Harlem 0092

TEACHERS IN CONCLAVE

Members of Association Addressed by
Noted Educators

At the annual meeting of the Associated Music Teachers League, held in the Wanamaker Auditorium on June 26, a letter of greeting from Walter Damrosch was read by Gustave L. Becker, president emeritus of the league. "All cultured people should know how to sing and to play one instrument," said Mr. Damrosch, his message further stating that "the radio and the phonograph cannot replace the piano in the home."

Mr. Becker urged the advantages of class teaching. He predicted that more and more class lessons would alternate with private lessons, at which attention is paid to the pupil's individual needs. Harold Bauer, pianist, also advocated this plan and stressed the need of leading parents to appreciate the importance of music as an educational factor.

Dr. James Francis Cooke, of Philadelphia, editor of *The Etude*, predicted a brighter future for the profession of music teaching. He said the teachers must show parents that the musical education of their children is an investment in their life and character. Ernest A. Ash, president of the league, presided. Other speakers included Franklin Dunham, Charles Tremaine and Herman Liebman.

"Yeomen of the Guard" Concludes
Chicago Operetta Series

CHICAGO, July 10.—The final production of the light opera wing of the Chicago Civic Opera was Gilbert and Sullivan's rarely heard "The Yeomen of the Guard." All of the merits of the earlier performances were strongly in evidence. The Jack Point of Bertram Peacock, conceived more in tragic than in comic vein, was an outstanding role. Charles Kullman provided a manly Colonel Fairfax and sang much more than acceptably. Mark Daniels, as the head jailer, again proved himself invaluable to the company. Barre-Hill sang extremely well as Sir Richard. Hilda Burke portrayed Elsie Maynard with personal charm and vocal distinction. (Lois Johnston alternated in the role.) Lorna Doone Jackson and Constance Eberhart were excellent in their respective parts. Others in the cast were Herbert Gould, Chauncey Parsons, Edith Trewartha, Hawkins Nelson, Claude Martin, Carroll Van Buskirk and Robert Phillips. Frank St. Leger conducted.

ALBERT GOLDBERG

Gladys Swarthout Booked for
Numerous Concerts

Gladys Swarthout, Metropolitan contralto, will devote her pre-operative time next September and early October and post-operative time in May, to concerts. Her bookings already include appearances in Springfield, Lake Forest, Illinois, Morristown, New Jersey, and Harlem Philharmonic Society, New York.

Pupil of Mary Peck Thomson Presented
in Recital

CHICAGO, July 10.—Mary Peck Thomson presented her pupil, Florence Gullans, soprano, in a studio recital recently. The program included French and German songs and Kramer's "The Crystal Gazer."

M. A. M.

Washington Heights Club
Enlarges Activities and
Contemplates Branches



Photo by Joseph L. Hill

Jane Cathcart, Founder-President of
Washington Heights Musical Club

The Washington Heights Musical Club, Jane R. Cathcart, founder-president, has enlarged its activities through the purchase of a studio for its exclusive use, in the Sherman Square Studio Building. The organization, founded a number of years ago by Miss Cathcart, with the intention of broadening the general musical outlook of music students, has now a membership out of town which includes musicians from Chicago, Detroit and Providence besides communities nearer New York.

Miss Cathcart contemplates establishing branch clubs in other cities and affiliating those already in existence with the Washington Heights Musical Club, which now offers overnight club privileges to members from out of town.

MUSICIANS TAKE SHIP
FOR VACATIONS ABROAD

Steamships Bear Prominent Artists
To and From Europe for
Work and Play

The annual exodus of musical artists, usually heading for Europe, reached its height during the past month and many of those prominent in the artistic world left for foreign shores, while a few returned after short vacations to take up Summer tasks on this side.

On the De Grasse, which left on June 17, were Minnie Egner of the Metropolitan and Vincent V. Hubbard, New York teacher of singing. F. C. Schang, of the Metropolitan Musical Bureau, accompanied by Mrs. Schang, sailed on the Bremen on June 10. The Aquitania on June 18 had aboard Gina Pinnera, soprano. On June 23, Mr. and Mrs. Leopold Auer sailed on the Bremen, and on June 25 Walter Damrosch sailed on the Ile de France to attend the tenth anniversary of the opening of the Fontainebleau School of Music.

William J. Guard, press representative of the Metropolitan, was aboard the Roma, which left on June 26, and Edward Ziegler, assistant general manager of the Metropolitan, sailed with Mrs. Ziegler the next day on the Leviathan. The St. Olaf Choir, F. Melius Christiansen, conductor, left for a Eu-

ropean tour, on the Stavengerfjord on June 28.

Richard McClanahan, New York teacher of piano, sailed on the Homeric July 3, and Frieda Hempel on the Europa the following day. Jessie Fenner Hill, New York voice teacher, left on the Cedric on July 5.

Incoming liners have had aboard some notable artists. Bernardino Molinari, who will conduct at the Hollywood Bowl and at Hillsborough in California, arrived on the Roma on June 16, as did Virgilio Lazzari, bass, who went to sing at Ravinia Park. The following day, Elisabeth Rethberg and Giovanni Martinelli came on the Olympic, bound for the same operatic centre. Samuel Insul, president of the Chicago Civic Opera Company, was aboard the Mauritania arriving on June 27. The Europa brought back Leopold Stokowski and Willem van Hoogstraten, after brief European vacations, on July 2, and the France on July 5, Marion Kerby.

Betsy Lane Shepherd Entertains for
Mme. Schlossauer-Reynolds

Betsy Lane Shepherd, soprano, gave a reception and musicale at her home at Malba, L. I., recently in honor of Mme. Eleanor Schlossauer-Reynolds, contralto of the Berlin State Opera. Among the guests were Frances Peralta, Jeanne Gordon, Gina Pinnera, Elsie Baker, Corleen Wells, Lyra Nichols, Dan Gridley, William Simmons, James Stanley, William Stickles, Sol Alberti, Blaine Nichols, Gene and Kathleen Lockhart and Lotta Roya.

Augusta Cottlow Spending Summer
at Tivoli, N. Y.

Augusta Cottlow and her mother, Mrs. Selina O. Cottlow, are spending the Summer at Tivoli, N. Y., at the Truro Fox and Fur Farm, the estate of Miss Cottlow's husband, Edgar Gerst. After leaving the city, Miss Cottlow came to town one day each week, teaching at her studio in New York until July 1, when she went West for a visit to her brother in Oregon, Ill. Miss Cottlow will return to New York to resume all her classes in September.

People's Chorus Gives Final Concert of
Season

The People's Chorus of New York, conducted by L. Camilleri, gave its last concert of the season in the Town Hall on the evening of June 19. Evelyn MacNevin, mezzo-soprano, and Anita Arnoff, pianist, were the assisting artists in an interesting program.

Haydn's "Apothecary" Has Chicago
Premiere Under Skalski

CHICAGO, July 10.—"The Apothecary," a comic opera by Joseph Haydn, received its first performances here at the Goodman Theatre on June 12 and 14 under the direction of Andre Skalski. The libretto was translated from the German by Skalski and Lark, and derives from Goldoni's "Lo Speziale." The singers taking part were Marie Bronarszyk, Ruth Heiser, Pedro Espina and Leslie Arnold. The piece was admirably costumed and staged, even the orchestra members appearing in eighteenth century garb. Preceding the opera, the orchestra played Haydn's "Farewell" Symphony, the Overture to the opera "L'Isola Disabitata" and two vocal ensembles, "Harmonious Wedlock" and "Eloquence." A. G.

Helen Betelle Sails for Study
with Weingartner

ROANOKE, VA., July 10.—Helen Betelle, pianist and teacher, sailed on the George Washington on June 18, to spend two months with the artist colony at Mondsee, Austria, where she will study with Felix Weingartner. Miss Betelle is a former Juilliard student and is an active teacher in this city. She recently presented a group of her piano pupils of high school girls in an all-Chopin program.

Master Institute of Roerich Museum
Holds Two Summer Sessions

The Master Institute of Roerich Museum has announced its two Summer sessions, one of which has already started in New York City with courses in music, sculpture, painting and drawing and illustration. A feature of note will be a special chorus under the direction of David Barnett.

The second Summer session was announced to begin on July 7 in Moriah, N. Y., to last for six weeks. Classes will be held in piano, ensemble, normal courses for piano teachers. The classes in Moriah will be held under the personal supervision of Mrs. Sina Lichtmann, director of the Master Institute of Roerich Museum.

Riverside Church to Enlarge Choir

The choir of the Riverside Church is to be enlarged to sixty voices, and a call for candidates is made by Harold Vincent Milligan, musical director. Choir rehearsals will begin in September. The choir members will be paid. Only singers who are good sight readers will be considered. Applications from candidates may be addressed to Mr. Milligan, Steinway Building.

VITTORIO TREVISAN BASSO
CHICAGO CIVIC OPERA AND RAVINIA OPERA
Vocal Studios: 607 Fine Arts Bldg., Chicago. Phone Webster 4109

HART HOUSE STRING QUARTET
SEASON 1930-31
Recital Management
ARTHUR JUDSON
Steinway Bldg., New York

MME. CLEMENTINE DE VERE **ROMUALDO SAPIO**
VOCAL STUDIOS
Voice Development, Style, Repertoire
100 RIVERSIDE DR., NEW YORK
Telephone: Endicott 8008

MAUDE DOUGLAS **TWEEDY**
TEACHER OF SINGING
VOCAL ART SCIENCE
Vanderbilt Studios:
15 E. 88th St., New York
Colonial 8087

LILYAN THOMPSON
CONTRALTO
Concerts - Recitals - Oratorios
Mgt. Harry & Arthur Culbertson
33 W. 42nd St., New York City

Arturo Vita Resumes His Summer Classes in Massachusetts



Arturo Vita, New York Teacher of Voice, Whose Pupils Are Winning Recognition in Various Fields

Arturo Vita, voice teacher, has closed his New York studio to resume his Summer classes at Swampscott, Mass., and the Boston Conservatory of Music. In the Fall he will move his New York studio from Carnegie Hall to 205 West Fifty-seventh Street.

Mr. Vita has had a very busy season. Among his more successful pupils are: Della Benni, dramatic soprano, whose voice and ability have been praised by Clemens Krauss, Viennese conductor, and who sails for Italy in September to begin an operatic career; Pearl Morton, lyric soprano, who has sung in opera and concert in Boston and frequently over the Boston radio stations; I. Edkins, bass, engaged to broadcast weekly and successful in concerts, and Sylvester Carter, baritone, whose recitals last Spring were favorably commented on by the press.

Pupils of Marguerite Porter Heard in Evening Recital

Piano pupils of Marguerite Porter were heard in an interesting recital in the hall of the Noyes School of Rhythm, on the evening of May 29. A program of solo numbers and ensembles was interpreted with skill and obviously good preparation by Anna Margaret Fiddler, Robert Fiddler, Seymour Wallach, Eleanor Estabrooks, Ethel Herren, and Edith Blumenthal. Arthur Thoretz, violinist, assisted.

CARL McKINLEY

Theory and Composition

New England Conservatory, Boston

ELLEN KINSMAN MANN

Teacher of Beautiful Singing
Preparation for CONCERT—ORATORIO—OPERA
305 FINE ARTS BLDG., CHICAGO

MARIE SUNDELIUS

SOPRANO
Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

HARRIET FOSTER

CONTRALTO, VOICE BUILDER AND COACH
Studio: 231 W. 71st Street, New York. Phone, Trifalgar 6756

THERESA M. NELSON

TEACHER OF NOTED PIANISTS
Including Prof. Geo. F. Morgan, of Taft School.
Maria Wildermann, Guy Marriner, etc.
SHERMAN SQUARE HOTEL
71st Street, New York City Tel. Endicott 8400

ACTIVITIES IN THE STUDIOS

New York College of Music Gives Commencement Concert

The commencement concert of the New York College of Music, Carl Hein and August Fraemcke, directors, was given in the Town Hall. The orchestra, which has grown, under the baton of William Ebann, from a small ensemble to a force of fifty-five, was a feature. The program began with a harp ensemble by pupils of A. F. Pinto, who played a prelude and adagio of Gluck-Pinto. There followed a movement of Goldmark's Quintet in B flat major, played by Tessie Rutkowitz, piano; Rosalind and Gloria Palmer, violins; William Kindsgrab, viola, and Frank Fenwick, cello; Beethoven's Concerto in C minor, by Gemma Orlandi; Popper's Suite for two cellos, by Tiderio Rosco and Frank Fenwick; Mendelssohn's Violin Concerto, by Marshall Moss, and Weber's Concertstück, by John Fina. After an address by Alphonse G. Koelbe, diplomas were presented to Aurora Cadenas, John Fina and Stephen Kaputa; teachers' certificates to the Misses Ashley, Daley, Drechsler, Orlandi, Spears, Sponberg, Spoley and Widerlight, and Messrs. Boyle, deBernardo, Eidam and Santangelo.

La Forge-Berumen Artists Delight in Summer Recitals

The studios of Frank La Forge and Ernesto Berumen were filled to capacity on June 19 for the second concert of the La Forge-Berumen Summer School.

Elizabeth Andres, contralto, revealed a fresh, resourceful voice which has been carefully trained. She sang with assurance and lovely quality. Phil Evans was the artistic accompanist. Erin Ballard played two groups of piano solos with charm and excellent technique. Each Thursday evening throughout the Summer the La Forge-Berumen studios will be the scene of a recital.

At the La Forge-Berumen musicale over WEAJ on June 5 the artists heard were Marie Castle, contralto, Edna North, pianist, and Phil Evans, accompanist. Miss Castle sang skillfully and revealed a voice of rare beauty. Mr. Evans supplied his customary artistic accompaniments. Miss North played with technical skill and excellent musicianship. The radio musicale on June 12 was presented by Erin Ballard, pianist, and Paul Ballard, tenor. In addition to providing fine accompaniments Miss Ballard revealed admirable gifts as a soloist. Mr. Ballard's interpretations of Negro spirituals were particularly effective. On June 19 the artists broadcasting were Emma Wheeler, soprano, Harrington van Hoesen, baritone, and Frank La Forge, pianist. Mr. La Forge played superb accompaniments for his two pupils.

The third of the Summer school recitals was given on June 26 before a capacity audience. Mary Tippet, coloratura soprano, opened the program with a group of songs by Rossini. Miss Tippet sang in the Summer concerts of last year and it was interesting to note the strides she has taken, both vocally and artistically. Marie Castle, contralto, gave three groups with excellent style. The accompanists, Beryl Blanch and Phil Evans, gave ideal support.

Mme. Schumann Heink, contralto, was heard in concert at the Darien High School, Darien, Conn., on June 23, assisted by Frank La Forge and artist pupils of the La Forge-Berumen Studios. Mme. Schumann Heink opened her part of the program by a magnificent rendition of Mr. La Forge's "Before the Crucifix," a song which she has included in her program for years. Then followed songs by Brahms, Hil-dach and Schubert.

Harrington van Hoesen, baritone, was heard in two groups and was obliged to add several encores. Mary Tippet, coloratura soprano, sang the "Mad Scene" from "Lucia" with brilliance, taking and sustaining with ease the high E flat at the end of the aria. Beryl Blanch supported her admirably at the piano. Erin Ballard, pianist, played a Liszt group in delightful style. Miss Tippet and Mr. van Hoesen sang a group of duets in which their voices blended exquisitely.

La Forge-Berumen students gave a concert at the Bowery Mission on June 2. Nathaniel Cuthright, tenor, singing with style and taste, opened the program with an English group. Marion Packard played excellent accompaniments for him and also for Neva Chinski, soprano, who disclosed a voice of warmth and wide range. Henrietta Boynton sang Italian and English songs and showed a well-cultivated voice of fine quality. Paul Ballard, tenor, also gave pleasure with a group, with Erin Ballard at the piano. Miss Ballard also accompanied Laura La Forge, whose fresh soprano voice was heard to advantage in several arias. Marie Castle, contralto, sang with a voice which was rich and flexible.

Gustave Becker's Pupils in Recital

Pupils of Gustave L. Becker gave "A Musical Evening" in the Home Making Centre in the Grand Central Palace, assisted by Alma Neumann, mezzo-soprano. Mr. Becker's students were heard in works by Saint-Saëns, Moszkowski, Beethoven, Chopin and other standard composers. Those taking part included Lillian and Blanche Rubel, Beatrice Alterbaum, Beatrice Seltz, Katherine Lange and Etta Beigel. Miss Neumann sang the aria of Susanna from "Marriage of Figaro" and a song group. Mme. Aida Grass Morris acted as accompanist.

Zeta Wood's Pupils Heard

Pupils of Mme. Zeta V. Wood gave a recital at the Eighteenth Street M. E. Church on June 4. Those taking part were Inez Angermund, Betty Harris, Algot H. Jensen, Harriet Nebut, Lillian Rosmarin, Helen Fruisen, Bernice K. Miller, William Brogan and Sylvia Duberstein. All showed serious study and their work gave much pleasure to those present. The ensemble was a feature.

Violin Recital Given at Kemp Stillings School

A violin recital by Billy Harris was given on June 3 at the Kemp Stillings Music School. The Concerto in D minor by Bach and works by Kreisler, Dvorak, De Bériot, White, Tor Aulin and Bohm were included in the program. Mr. Caskey was the accompanist, and Asher Rosman, violinist, the assisting artist.

Irma Swift Pupils in Recital

The second recital by pupils of Irma Swift was given on June 21, in Wur-litzer Hall. The program included operatic numbers and a number of songs by American composers. Gertrude Peters did some fine singing in the Doll Song from "Tales of Hoffman"; Ruth Greeley sang Russell's "The Song of the Hill" and Batten's "April Morn"; Gertrude Meagher was heard in numbers by Tosti and Verdi; Ethel Brown gave a good performance of Mimi's aria from "La Boheme." Others appearing were Sarah Weinraub, mezzo-soprano, Tessie Hartman, Angela Kelly, Virginia Ray, Roma Jacobs and Sophie Cohen. In the report of the first recital in Steinway Hall the name of Esther Kahn Weinraub was unintentionally omitted.

Mme. Lotta Roy's Pupils Heard

Excellent talent was revealed in the annual pupils' recital of Mme. Lotta Roy given at the Home Making Centre, Grand Central Palace, on June 18. Edith Milton and Morgan Martin were particularly impressive in "La ci darem" from Mozart's "Don Giovanni," as well as in several solos. Elsie Rockwell and Martha Forrest sang their songs in good style. Morgan and Nathan Martin gave an effective presentation of "The Two Beggars," by Wilson. Others appearing were Sterling Visel, Leslie Waters, Signe R. Bolling and Gertrude Zorn. A spirited ensemble of Cadman's "Under the Moon," from "The Golden Trail," with Miss Milton and Nathan Martin as soloists, made an effective ending to the concert. M. Edith Stetler was at the piano.

Mestechkin Pupils in Recital

The sixth recital of the season by pupils of Jacob Mestechkin, teacher of violin, took place at the Home Making Center music room of the Grand Central Palace. Those taking part were Joseph Sieger, Morton Green, George Morgulis, Milton Lewis, Bernard Schein, Ben Altman, Bernard Kunkel, and two piano pupils of Leonid Mestechkin; Blossom Weinsel and Sol Saslavsky. Johanna Arnold and El-frieda Bos-Mestechkin were the accompanists.

Florence Turner-Maley Pupils Engaged for Church and Radio

Edward Garde, tenor, and Minna Garde, soprano, pupils of Florence Turner-Maley have been engaged by Harold Milligan for Dr. Fosdick's Riverside Church Choir. Mrs. Maley's radio hour over WMSG will be continued every Tuesday during July. The following pupils will be heard: Ruby Terwilliger, Gladys Hartman, Amanda Aikle, Agnes Redmond, Marguerite Rossignol, Charlotte Brenwasser, Nathan Merrill and Jack Dickson.

Hodgson Holding Special Classes

Leslie Hodgson is conducting intensive Summer classes for pianists, teachers and advanced students at his New York studios this year. While the special six weeks' session runs from July 7 to Aug. 16, the work will be continued until the end of August to accommodate late arrivals.

Odierno Singers to Fill Engagements

The Odierno Singers will present Rossini's "Stabat Mater" in Bayonne, N. J., on Sunday evening, Sept. 28. Anna Laurie, one of the Odierno Singers, has been engaged by Father Finn to appear weekly with the Mediaevalists on the Catholic Hour on Station WEAJ.

BOWL SEASON OPENS IN LOS ANGELES

Early Summer Events Bring Many Programs of Interest

LOS ANGELES, July 10.—The opening of the Hollywood Bowl concerts on July 8 found a large audience gathered to enjoy the fine fare provided by the Bowl Association, under the management of Glenn M. Tindall and his efficient band of workers. Alfred Hertz, veteran conductor, who led the first concerts in the Bowl nearly a decade ago, inaugurated the series and will continue for the four concerts of the first week. Margaret Matzenauer, contralto, who has taken a residence in Hollywood, was the first soloist.

The program on the opening night was devoted to German music. Wagner's "Meistersinger" Prelude formed a brilliant and spirited introduction. It was followed by a superb reading of Brahms's First Symphony, in which the conductor found particular scope for expressiveness. Perhaps the most graphic number on the program was Strauss's "Death and Transfiguration," which brought the concert to a close. The audience testified its affection for Mr. Hertz at numerous times during the evening.

Wagner List Given

Tonight's concert was devoted exclusively to Wagnerian excerpts. A novelty was Mr. Hertz's arrangement of the Love Scene from "Tristan und Isolde," which was played for the first time at the Bowl in this version. Other numbers included the "Flying Dutchman" Overture, the "Forest Murmurs" from "Siegfried," the Bacchanale from "Tannhäuser," the introduction to Act III of "Tristan," the "Entrance of the Gods into Valhalla" from "Rheingold" and the "Prize Song" from "Meistersinger." Again a record audience greeted the veteran conductor.

Mme. Matzenauer was scheduled to appear as soloist on July 11, singing arias from Verdi's "Don Carlos" and Wagner's "Rienzi." A novelty scheduled for this concert is the Ravel-Moussorgsky "Pictures at an Exhibition," given for the first time in the Bowl. Tchaikovsky's "Romeo and Juliet" and Stravinsky's "Firebird" Suite were also listed.

A popular program on July 12 will include lighter numbers by Schubert, Bizet, Sibelius and Johann Strauss, and Mr. Hertz's arrangement of Kreisler's "Caprice Viennois."

With Mrs. W. E. Mabey in charge of ticket sales, particular attention is being paid to foreign groups and others who have not been actively interested in Bowl activities. Wednesday, July 2, was set aside by Mayor John C. Porter as "Hollywood Bowl Day," during which great strides were made by the committees. The Tuesday breakfasts, inaugurated several years ago, were regular features during June and have been an interesting feature of the season so far.

Mendelssohn's "Elijah" had a stirring performance by the Semi-Centennial Chorus, with University Men's and Women's Glee Clubs and the University Orchestra of the University of Southern California, under the conductorship of Alexander Stewart, in Shrine Auditorium on June 5. Mr. Stewart built climaxes with telling effect. The outstanding soloist was Lawrence Tib-

bett in the name part, and the distinguished singer did some of the best singing he has ever vouchsafed to Los Angeles. The arias "It Is Enough" and "Lord, God of Abraham" were models in style and vocalization. Ernestine Schumann Heink sang the contralto solos and swayed her audience with the force of her personality and the sincerity of her art. The other soloists were Lisa Roma, soprano; Dr. Carl Omeron, tenor, and Master John Drury, soprano. Every available seat in the vast auditorium was occupied.

Olin Downes, music critic of the New York Times, who is a visiting faculty member of the Stanford University

Summer Session, has delivered two public lectures under the auspices of the University of California in Los Angeles, dealing with "Music and Revolution" and "America's Music in the East and West." A previous lecture on Spanish Music was given at the Los Angeles Library.

Hardesty Johnson, tenor, a member of the faculty of the Zoellner Conservatory, presented a varied program of songs in a Conservatory recital on June 30. A group by Grieg, songs in French and a concluding brace in English completed the list. Joseph Zoellner, Jr., was the accompanist.

HAL DAVIDSON CRAIN

QUAKER CITY HOST TO ORGAN GUILD

Ninth General Meeting Marked by Notable Programs

PHILADELPHIA, July 10.—The American Guild of Organists held its ninth annual general convention here, from June 21 to June 25, under the auspices of the Pennsylvania Chapter, of which Henry S. Fry is dean; Rollo F. Maitland, subdean; James C. Warhurst, secretary; William Forrest Paul, treasurer. The executive committee included Dr. Herbert J. Tily, Harry C. Banks, Jr., William T. Timmings, George Alexander A. West, Dr. John McE. Ward, Edward R. Tourison, Newell Robinson, Frederick Maxson and Ernest White.

Headquarters were at the Hotel Adelphia. More than 300 were registered, the assemblage being larger than at any preceding convention.

After registration the meeting adjourned to the Wanamaker Store, where Charles Courboin gave a recital on the grand organ. Preceding the recital, George Till, who is in charge of the organ, gave a description of the instrument.

The Tuesday morning session was held in the First Presbyterian Church with Dr. Tily and Wilfred W. Fry, of the Camden Musical Art Society, as speakers on the present estate of organ playing. A recital was given by Edwin Arthur Kraft, organist of the Trinity Cathedral, Cleveland. The delegates were guests at a luncheon at the Presser Home for Musicians in Germantown, with Dr. James Francis Cooke, who received the honorable degree of Doctor of Music from the University of Pennsylvania at last month's commencement. Catherine Morgan of the Haws Avenue Presbyterian Church of Norristown gave an afternoon recital at the First Presbyterian Church of Germantown.

In the early evening a carillon program was given at the First Methodist Church of Germantown by Bernard Mauser, organist and carillonneur of the church. A program of choral evening-song was given at St. Luke's Episcopal Church, under the direction of the organist and choirmaster, George Alexander A. West.

Recitals at Residences

The Wednesday program included a visit to Valley Forge and recitals on the private organs at the estate of Edward T. Stotesbury, at Whitmarsh Hall, Chestnut Hill, played by Mrs. Edward Philip Lynch and the estate, Longwood, of Pierre S. duPont, near Kennett Square, of which Firmin Swinnen is the permanent organist.

The Thursday morning session was held in St. Paul's Presbyterian Church in West Philadelphia, where Carl Weinrich, organist, gave a recital. Papers on "The Reliability of Examinations" by William T. Timmings and "Modern Organ Action" were presented by William H. Barnes of Chicago.

At the afternoon session, held in the beautiful new Irvine Auditorium of the University of Pennsylvania, Harold Vincent Milligan, president of the National Association of Organists, spoke on America's possession of a definite cultural background. Arthur B. Jennings of Pittsburgh gave a superb program on the Cyrus H. K. Curtis organ. A notable offering was the "Dorian" Prelude of Bruce Simonds, professor at Yale.

The last evening session was held in the Second Presbyterian Church, following the annual dinner at the Rittenhouse Hotel. Preceding the dinner the delegates inspected the automatic Moller organ at the Metropolitan Opera House, and following it heard a combined choral and organ program in the church, the chorus numbers sung by the Musical Art Society of Camden, under Henry S. Fry, and the choir of the church, with Alexander McCurdy as the organ soloist.

Sessions in Atlantic City

The Friday sessions were held in Atlantic City. After a luncheon at which State Senator Emerson L. Richards was host, the delegates heard an interesting program on the great organ in the ballroom of the new convention hall on the Boardwalk. The soloist was Frank Stewart Adams of New York, who played two movements from an unpublished "Lalla Rookh" Suite of Ernest Kroeger.

Following a banquet the delegates reassembled in the main convention hall, where Rollo Maitland of Philadelphia played a recital on the great organ, which is only half completed, but for which a special temporary console had been provided. He improvised a symphonic sketch on themes selected by a vote of delegates. W. R. MURPHY

Daughter Born to Grace Divine and Jean Teslof

AKRON, OHIO, July 10.—A daughter was recently born to Mr. and Mrs. Jean Teslof, the latter known professionally as Grace Divine, mezzo-soprano of the Metropolitan. The child has been baptized Mary Aili. Mr. Teslof, well-known as a baritone and teacher, has closed a successful master-class here and with his wife and daughter will spend the summer in Maine. Miss Divine has been re-engaged for the Metropolitan.

RAVINIA LAUNCHES BRILLIANT SEASON

Favorite Singers Heard in Wide Repertoire on North Shore

CHICAGO, July 7.—Sixteen performances with but two repetitions have marked the first two weeks of the Ravinia opera under Louis Eckstein's management. The ideal outdoor setting for the series has again attracted great audiences of music-lovers.

The season opened with Respighi's "La Campana Sommersa" on June 21. The audience was brilliant and of capacity size. The guest of honor was Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, who, introduced by Mr. Eckstein, made a witty speech refuting assertions that opera is a worn-out art form.

Elisabeth Rethberg and Giovanni Martinelli achieved personal successes in the opening opera. Others heard in a finely detailed performance were Mmes. Monti-Gorsey, Claussen, Falco, Maxwell, and Paggi, and Messrs. Basiola, Windheim, Lazzari, D'Angelo and Oliviero. Gennaro Papi conducted.

"L'Amore dei Tre Re," on June 22, presented Lucrezia Bori in her most popular role; Edward Johnson as the romantic lover; and the versatile Virgilio Lazzari as the blind Archibaldo. Giuseppe Danise was the Manfredo. Mr. Papi conducted.

"Marouf" Delights

Rabaud's "Marouf," on the third night of the season was a delight. Louis Hasselmans led the lovely score. Mario Chamlee gave a notable characterization in the title role. Yvonne Gall was charming as the Princess Saamchedine. Julia Claussen, realistic as Marouf's wife, Leon Rothier a dignified Sultan, and Vittorio Trevisan a comic Vizier. George Cehanovsky was especially good as Ali.

Mme. Gall sang Louise on June 27, giving a portrait of fine authenticity. Johnson was the Julien; Claussen the Mother, and Rothier a superb Father. Mr. Hasselmans gave a sympathetic reading.

In Puccini's "La Rondine," introduced last year, those sharing honors with Miss Bori on July 2 were Mme. Macbeth, and Messrs. Johnson and Tokatyan, among others. Mr. Papi conducted.

Repertoire works heard during the first two weeks of the season included "Madame Butterfly," with Rethberg, Tokatyan, Basiola and Bourskaya, on June 24; Massenet's "Manon" with Bori, Chamlee and Rothier giving fine performances on June 25; a vocally resplendent "Aida" on June 26, featuring Rethberg, Martinelli and others; a similarly fine "Trovatore" on June 28; a hilariously funny performance of "The Barber of Seville" on June 29, with such masters of comedy as Chamlee, Trevisan, Lazzari and Basiola, and Florence Macbeth as a brilliant Rosina; a holiday "Faust," sung before a huge throng on July Fourth, by Mme. Gall and Messrs. Martinelli, Rothier and Defrere among others; a light and brilliant "Fra Diavolo" on July 3; "Romeo et Juliette," with Bori and Johnson exerting glamor in the titular roles; and "Andrea Chenier" on July 6, sung by a cast headed by Rethberg, Martinelli and Danise, in glorious voice. ALBERT GOLDBERG